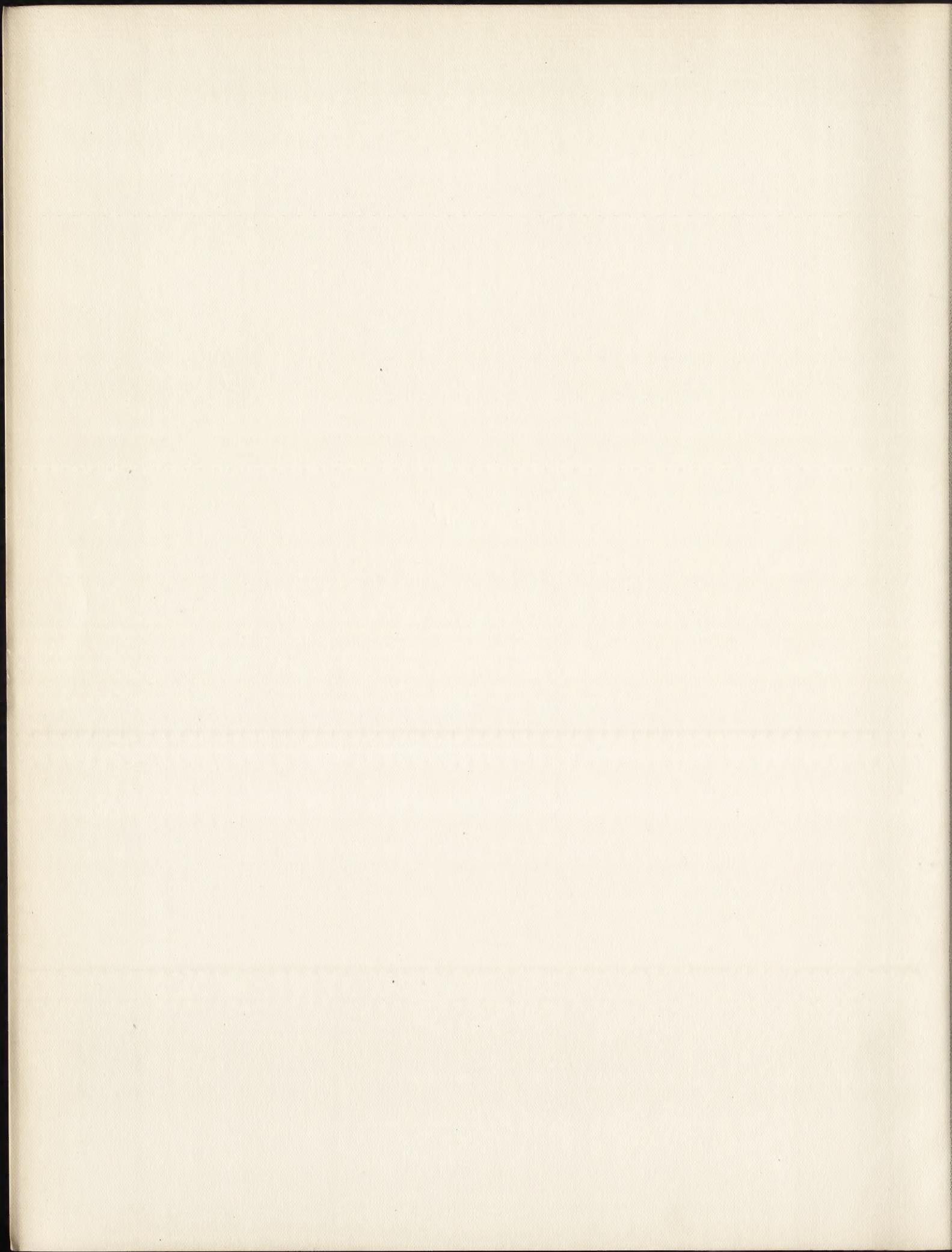
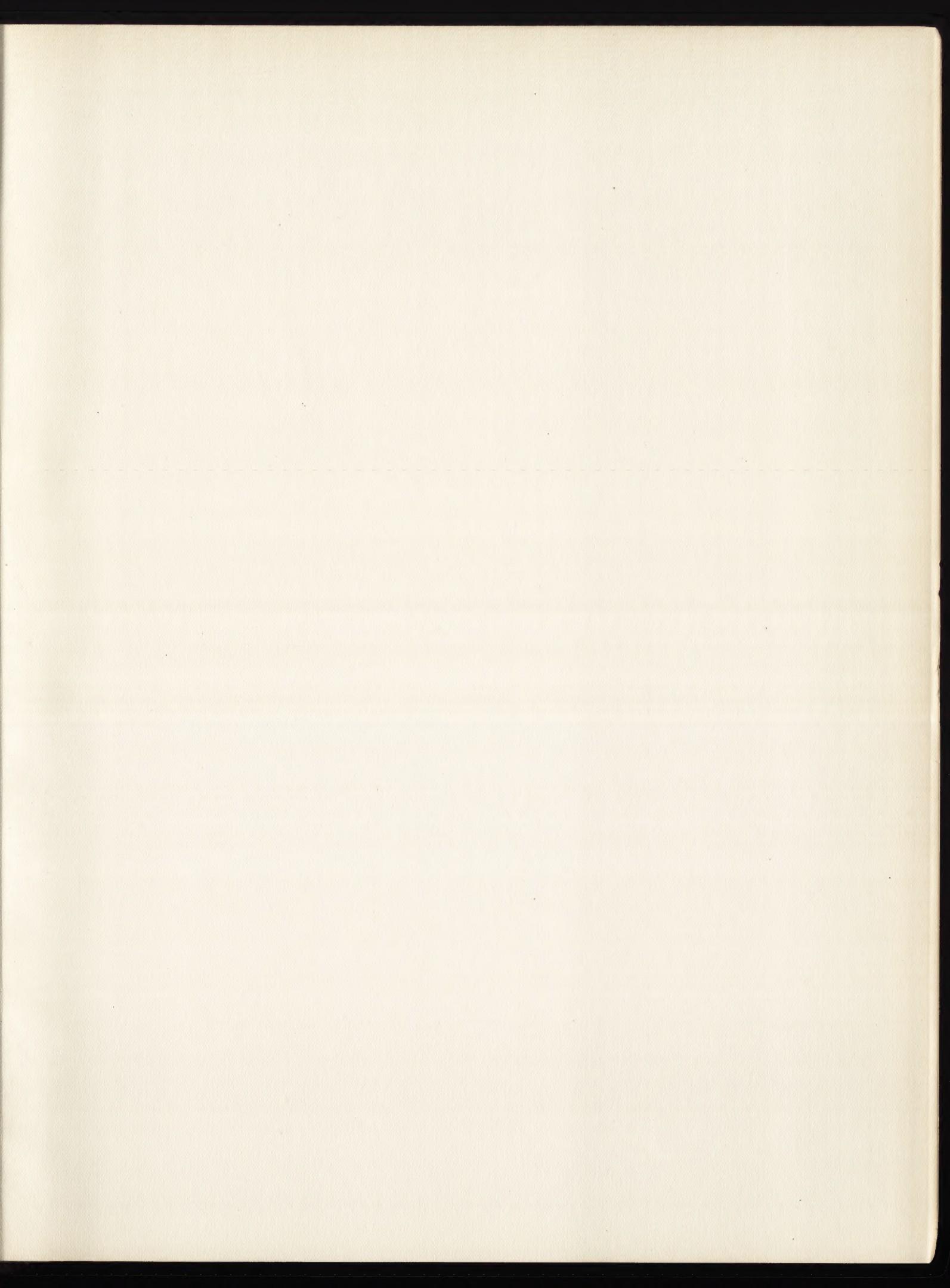


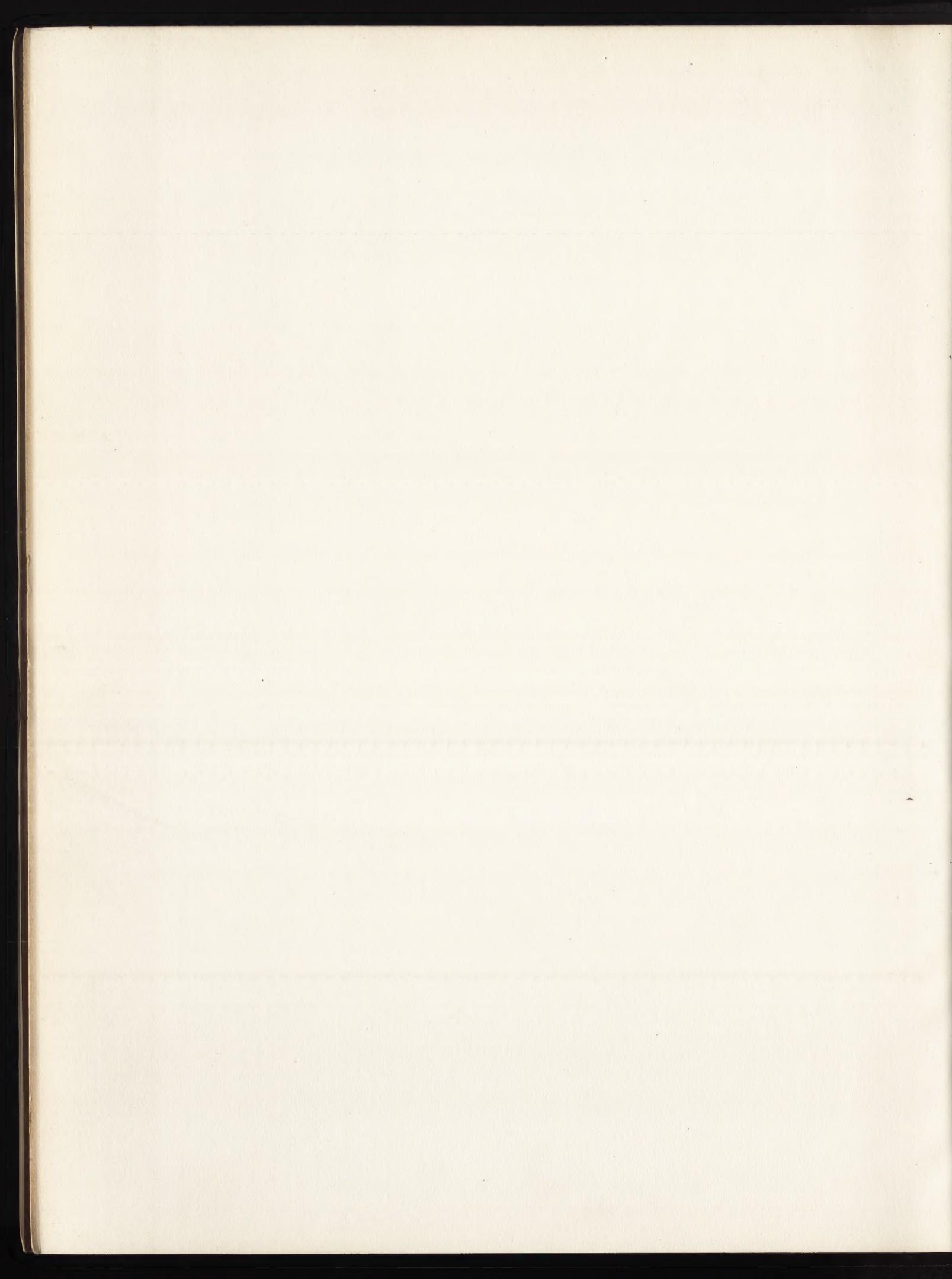


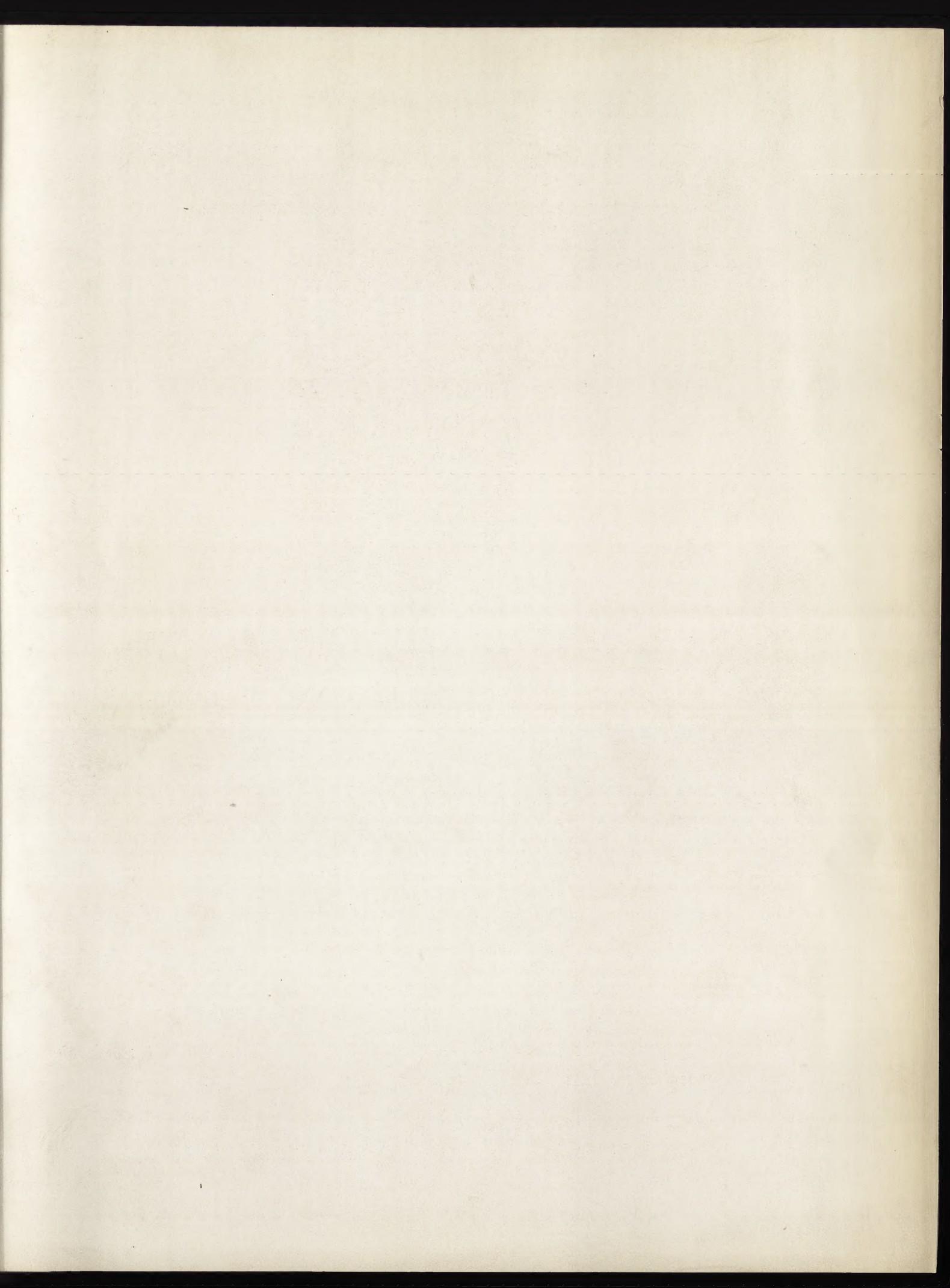


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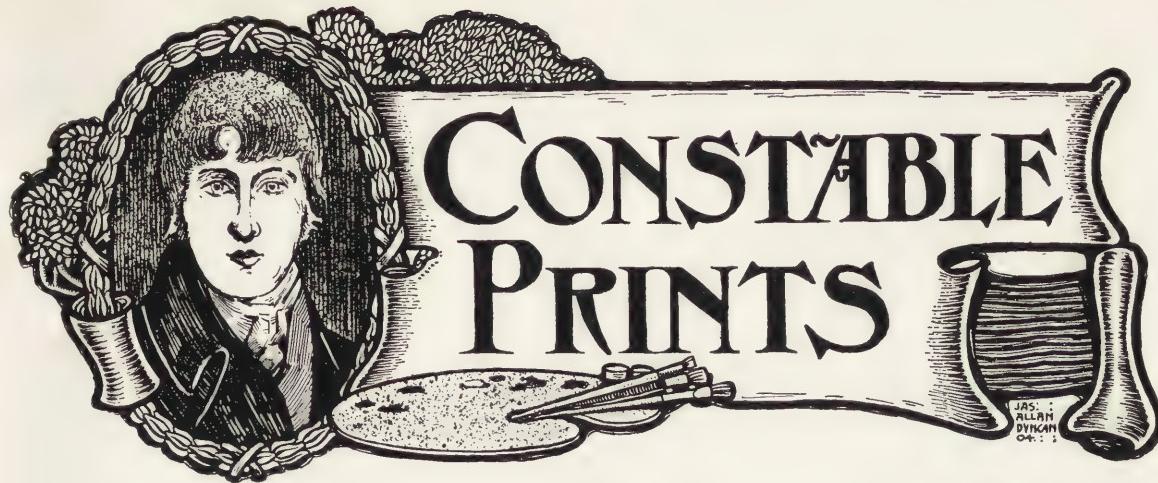




Painted by Sir Joshua Reynolds

Engraved by F. Bartozzi R.A.

Simplicity



Constable Prints

By Frederick Wedmore

CONSTABLE Prints—a certain section of them, rather, and that the most important: the things engraved by Lucas, in Constable's own day. Not mine to discourse here on the last, large, laborious, successful effort of Mr. Norman Hirst to render with elaboration an unfamiliar but surely admirable "Salisbury." Not mine to give here more than a passing notice to what has been accomplished by the sympathetic genius of Frank Short—quite an ideal interpreter of noble Landscape, whether simple or subtle: a man who understands Constable as he understands Turner and De Wint. No! I am confined to David Lucas, because, in confining myself to David Lucas—paradox though it may sound at the first moment to those who do not know his history—I am ever in the company of Constable himself. Lucas was Constable's instrument. By the mezzotint of Lucas, Constable sought to be popularised, as Turner had sought to be popularised—at all events with connoisseurs—some twenty years earlier, by the several engravers who helped him to accomplish the monumental series, the *Liber Studiorum*. Not less monumental, I think—and if more limited, then only because the art of the painter was itself more limited in aim and theme, but no wise in accomplishment—was that series of *English Landscape*, which, in concert with Lucas alone, Constable created.

But in speaking of Constable and Lucas, and of their interesting association—the fruits of which only recent times, only to-day indeed, is fully appreciating—I will go a little beyond the limits of the particular set called *English Landscape*. I will now and again refer to the plates outside

it. Lucas wrought after Constable large plates and small plates, good plates and bad plates, in all more than fifty prints. More elaborately, at all events, than I can study them here, have I studied them—or set down the results of my study of them—in a volume * which it is pleasant to me to remember is issued by the very house that sold, full seventy years ago, the noble little plates which are my particular admiration. The *English Landscape Set*, "published by Mr. Constable, 35, Charlotte Street, Fitzroy Square," was "sold by Colnaghi, Dominic Colnaghi & Co., Pall Mall, East, 1833." They are the plates on which I would for the moment concentrate attention. Besides, they are the first plates—as well as on the whole the most important—that David Lucas engraved after the most genuine and most profound artist it was his business to interpret.

The *English Landscape* consists of Twenty-two plates: It is now believed that the first engraved was the one placed last in the publication—that particular *Hampstead Heath* that is known as "The Vignette"—and the illustrations in THE CONNOISSEUR show us, for a purpose I will presently explain, two examples of it. But let us be more general to begin with: What was the aim of Constable in undertaking this publication? If the *Liber Studiorum* of Turner was in a sense a rivalry with the *Liber Veritatis* of Claude—a rivalry undertaken, by the bye, on very advantageous terms (which, in my *Constable : Lucas*, I more or less particularise and discuss), the *English*

* *Constable : Lucas, with a Descriptive Catalogue of the Prints They Did Between Them* (P. & D. Colnaghi & Co., 1904).



STOKE BY NEYLAND

EARLY TRIAL PROOF



STOKE BY NEYLAND

FINISHED TRIAL PROOF, WITH THE RAINBOW AND THE NAVE OF THE CHURCH

Constable Prints

Landscape was in a sense a rivalry of the *Liber Studiorum*. The *Liber*, though it had not been a popular success, had brought some *kudos* to Turner, and—popular success or not—it remained, as Constable well knew, a monument. For some such a monument then, where they were capable of raising it, Turner had pointed to others the way. Constable took that way. The existence of Lucas made it possible; and so it came to pass that there were engraved in a side street in Pimlico—"27, Westbourne Street, Eaton Square, Pimlico," was the address given by David Lucas (though Constable, as we shall see, on one occasion, was too irritated to put more than a mere fragment of it)—that noble series of Prints, in execution broad and subtle, in size eminently convenient, which gives to the man who understands them, all the fascination of Constable's own work—all the charm of his sensitiveness to atmospheric effect: a thing in which they actually surpass the great *Liber Studiorum* of Constable's greatest contemporary.

Is it possible, I will say here—as in a low tone, as in parenthesis—is it possible there is the slightest curiosity about the occasion on which Constable cut conspicuously short the address of the artist who co-operated with him? Well, Constable appreciated Lucas very much, and very often he was irritated by him. Lucas was really himself very much of a genius, and he often asked, and took, the privilege of a genius—he declined to be systematic. The only really systematic genius I have ever known of was Dickens; capable, energetic man of affairs, everything in his life was as carefully docketted and pigeon-holed as the tickets of a railway clerk behind his hole in the booking office. Poor David Lucas!—that was a standard he could never attain to. And so, though as I say, the man was liked, and his work immensely appreciated by his employer, Constable was yet, from time to time, wroth with him, and I have seen a letter addressed to him in this wise, in some moment of irritation:—

*Mr. David Lucas,
No. 27, in some Street—the Devil knows what—in Pimlico!*

Poor Lucas! From the neighbourhood of Fitzroy Square—then actually distinguished—or from the remote heights of Hampstead—the 'elthy 'Ampstead of Mr. Whistler—Constable never descended into Westbourne Street, Eaton Square—into the narrow house of this genius of Engraving.

But we return. And it is to ask how much of Constable's art, how many of its phases and its themes, got represented in the Twenty-two plates of the *English Landscape* of Lucas, and in those plates by Lucas also, of course—and some of them allied to the *English Landscape*, some of them indeed originally intended for it—which, from one cause or from another, remained outside it?

I have said elsewhere, that if David Lucas's mezzotints had included some record of Coleorton, whose *Cenotaph* a canvas pourtrays, and if there had been some reminder, too, of the way in which the broad and mountain-bounded valleys of our Lake District had impressed the imagination of Constable, little that we associate with his name would have been left unrecognised in the Prints that will live and spread his glory as long as any canvas, for in the Prints, and with wonderful justice of proportion I may say, there is record of well nigh every country-side that really interested him. His own country-side—the land of his birth, the borderland of Essex and of Suffolk—leads the way. Then there is Brighton. *A Sea Beach* represents Brighton—Brighton as Constable beheld it, or its atmosphere and light as he beheld them on a breezy day, looking out to the sea. Then there is Yarmouth. Again there is Salisbury—a print in which, in the rare, fine impressions of it, he has set down the dominating object—the silver-grey church, under whose shadow he lived when he sojourned with Archdeacon Fisher. Then there is Weymouth—a subject as to which Bürger says, that "painter and poet breathe": "dans cette page émouvante où vibre l'âme même des éléments." An "inspiration de génie," Bürger further adds. And, most of all, next to that land of the Stour—that Essex-Suffolk borderland which is recorded in *A Lock on the Stour, Stoke by Neyland, Summer Morning* (with Dedham Church in the distance), and several other prints of that district—there is the Hampstead of old, before the place was suburban, seen in the *Hampstead Heath* (the Vignette) and *A Heath*, which is Hampstead.

It was in 1829 that Constable addressed himself to the enterprise of this Series. It was long uncertain how many plates it was to contain. Had all gone smoothly, the Series would have been larger than it is, but Constable had little encouragement. Lucas himself, gifted and amiable, was, as I have said, from time to time, by irregularity, the disturber of the painter's peace; and then there were "those devils, the printers," and Constable,



SUMMER MORNING

TRIAL PROOF



SUMMER MORNING

LATER TRIAL PROOF



A SEA BEACH (BRIGHTON) - ALMOST FINISHED TRIAL PROOF

The Connoisseur

discouraged too easily, found his days darkened. The limitation of the Series to Twenty-two plates, was due to all this friction ; but the Set was never meant to have been a very large one—thirty-six plates at the most (only half the number that figure, as it is, in the never quite completed *Liber Studiorum* of Turner), and there would have been an end.

For various reasons, more than one plate was rejected as unsatisfactory. A plate begun for the Glebe Farm subject was laid aside for years, and badly finished years afterwards—when Constable lived no longer—as *Castle Acre*. A *View on the Orwell* was meant to have been in the set, and was rejected, not at all because it seemed to Constable an inferior engraving, but because he wisely perceived that it would look an incongruity when seen amongst the rest. “We want variety,” Constable wrote, “but not hotch-potch.” There was, for once, actual ugliness about the big boat in the foreground. He would have none of it for the present purpose, and, with a congratulatory thought—comparing his work and Lucas’s with the luckless *Liber*, blamed for its defects—“We have no nearly bad subjects.” And provided the subjects are seen represented by fine impressions, Constable spoke the truth or something very much like it. I could never be enthusiastic about even the finest existing impression of the *Glebe Farm*, or of the *Dell in Helmingham Park*. And outside the *English Landscape*—amongst the plates of equal size that were done, most of them, a few years after it—there are one or two atrocities. *Jacques and the Wounded Stag* might belong to English Art’s worst period, and to the work of one of its worst practitioners. And, for the Set itself, the *View on the Orwell* was not the only one that came to be rejected. *Windmill near Brighton*, no more a bad thing than the *Orwell*—nay, even a very desirable thing in itself, in the few rare Proofs of it—was rejected because its shape did not accord with that of the rest. It was the single upright subject. And the *Salisbury*, meant for the set, went to pieces somehow—was quite spoilt—after a few Trial Proofs, two or three of which are magnificent. Among other pieces outside the Set, *Willy Lott’s House* and *East Bergholt Churchyard* are, in fine impressions, admirable ; but still, it is to the Set that the Collector returns.

Before saying anything on either of two subjects very interesting to the Collector—the States of the plates, and the past and current Prices of

some of them—I must say one further word on the plates themselves, and name especially a class of plate not yet mentioned: that is, the class referred to generally as the “large plates.” They are not all very large—the larger *Hadleigh* is not very large, and of these altogether there are but a few. They appeal not quite to the same order of Collector as do the smaller and more manageable pieces. They are for the wall, not the folio. In the best States they are scarce—a thousand times scarcer than walls, and well-to-do people to furnish them; and they are fine in their own way. Here we touch, incidentally at least, on the question of price; these larger wall-pieces fetch much more money than the pieces I prefer to possess, some of which are still well within the range and reach of the relatively—nay, almost of the actually—poor. But of this, anon !

I am not going to trouble readers of the CONNOISSEUR with that particularisation of “States” which, in the little book I have already mentioned, has had to be one of my pre-occupations ; but I will say that one of the sources of interest in studying these Constable-Lucas mezzotints, is the differences that occur, less between the various Published States of them (less at least in actual work, though most considerable in regard to that vital question, quality of impression), than between the Trial Proofs and First Published States. And, while the “First States,” or “Open letter Proofs” as they have been called hitherto, are complete and delightful pictures—and things amazingly fine to be acquired, as they can be acquired to-day, generally (where indeed they are to be met with) for a couple of guineas apiece, at most, on the average—they are not quite as engaging (not, of course, as provocative of the true Collector’s joy in curious comparisons) as the very scarce Trial Proofs, and the somewhat scarce “Finished Proofs,” which are *le dessus du panier* indeed, in Constable’s art and Lucas’s. And these rarer and finer Trial Proofs, which men like my regretted friend, the Rev. J. J. Heywood, had the sense and alertness to buy for a guinea or so apiece, I have little doubt, twenty-five and thirty years ago, are worth now—well, on an average, something like two Ten pounds apiece, it has been said ; and I judge this to be about the truth respecting them, at this hour. If I was asked whether the large plates—which already reach sums much more astonishing—are as likely as the smaller ones to still increase in value, I must say No ! The Future is rather



HAMPSTEAD HEATH, MIDDLESEX

EARLY TRIAL PROOF



HAMPSTEAD HEATH, MIDDLESEX

TRIAL PROOF, WITH THE FIGURE ALTERED, AND THE ADDITION OF RAINBOW AND DONKEY

The Connoisseur

with the small, I think—but then, I am not amongst the Prophets.

What is quite certain, however, is that whatever prices the Proofs and Prints of the *English Landscape* go to—whether they rise much in the near Future, or thereafter, or whether they fall a little—what is certain is, that the serious appreciative students of the greatest of English Landscape Art—of the Landscape Art which suggested to France its modern order of vision, its modern methods—will appreciate more and more, will study and cherish more and more the delightful Constable things. I suppose no one admires *Liber Studiorum* much more than I do. I do not condemn its simpler subjects; I do not pretend to be enamoured only of the grand ones—though in the stateliness of composition that belongs to these, there is, of course, a charm the simpler things have not got. But for the characteristics of truly English scenery, for the inspired chronicle of the phenomena of Nature as they occur in our shires and upon our shores, for the record, lasting and beautiful, of one brief moment of many moments, brief and various, caught from fleeting time; and I must say too, for a subtle elaboration of technical work in mezzotint, that seldom, for all its refinements, loses breadth—the incomparable and necessary virtue—I do find these prints, these modest prints that the happy collaboration of Constable and Lucas gave to us, a singular achievement and a profound delight.

One final word—a word of postscript, as it were—as to the illustrations given here. They were chosen not so much for their subjects, though the subjects happen indeed to be, for the most part, favourite ones, as to show—to show at a glance roughly—changes that bring us face to face with the worker as he works. Only the *Sea Beach* subject is visible in a single State, and it is visible in but a single State because its actual “State” never varies greatly, but only its condition. In the *Hampstead Heath* we see, in the second of its two illustrations, many additions. In the *Summer Morning*—the second of that theme—there is some change in the sky, and complete change in the figure: a milkmaid instead of a sportsman. In the *Stoke by Nayland* it will be seen that in the earlier State there is little of the church beyond its tower, and that that tower lifts itself on the other side of the gabled cottage from that on which it appears in the Proof that is finished. Thus Constable debated points and caused David Lucas to alter them, and thus it is shown, indisputably, how little we must connect these creations, the prints of the *English Landscape*, with those oil paintings or sketches which first suggested their themes.

* * * *

The proofs of the mezzotints which accompany this article, are in the collection of Mr. F. Wedmore, by whose courteous permission they are here reproduced.—ED.







THE BRIGHTON MAIL.

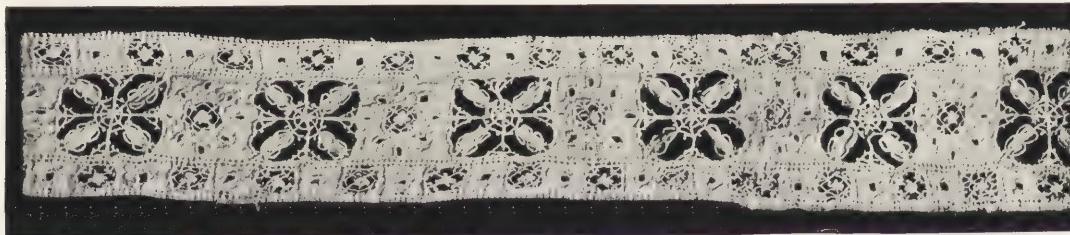
on Sunday Dec 25, 1836.



Cutwork (Reticilla) and Punto in Aria Part I. By M. Jourdain

ITALY, no doubt, was the inventor of lace, and though it is impossible to prove that the work of the earliest laces was borrowed by Italy from the East, or from the Saracens of Sicily,* or from the Greeks who took refuge in Italy from the troubles of the Lower Empire,† the influence of oriental *design* upon the early geometric laces, is a curious and hitherto unrecognised fact. Venice in Italy was peculiarly fitted by her position

emporium, and distributor of metal-work, silk, cloth of gold, which came to her from Constantinople and Greece. We hear of Venetian merchants carrying their varied merchandise, this *de transmarinis partibus orientalium divitias*, to the fairs at Pavia and to the markets of Ravenna and Rome. In the fifteenth century Venetian commerce covered the whole of the civilized world. The early influence of oriental art was potent in



STRIP OF LINEN WITH SQUARES FILLED IN WITH BUTTON-HOLE-STITCHED ORNAMENT

to be the forerunner of European luxury and civilization. There are documents that prove that in 1390 the Venetians traded with India and had a consul at Siam. Venice was the great

the East and Southern Europe, diminishing as it proceeded westwards. Generally speaking, the *intarsia* or inlaid work, which was in such favour in the sixteenth century,‡ shows in its design the obvious influence of Eastern art; in many cases, the patterns have been taken directly from Arab sources. The same influence shows itself in the

* Francesco Nardi, *Sull' origine dell' Arte del Ricamo*, Padova, 1839. "What further confirms its Byzantine origin is that those very places which kept up the closest intercourse with the Greek Empire are the cities where point lace was earliest made and flourished to the greatest extent," e.g., Venice.

† *Industrial Arts of the Nineteenth Century*. Digby Wyatt.

‡ Lewis F. Day, *The Art Journal*, 1882.



CUTWORK

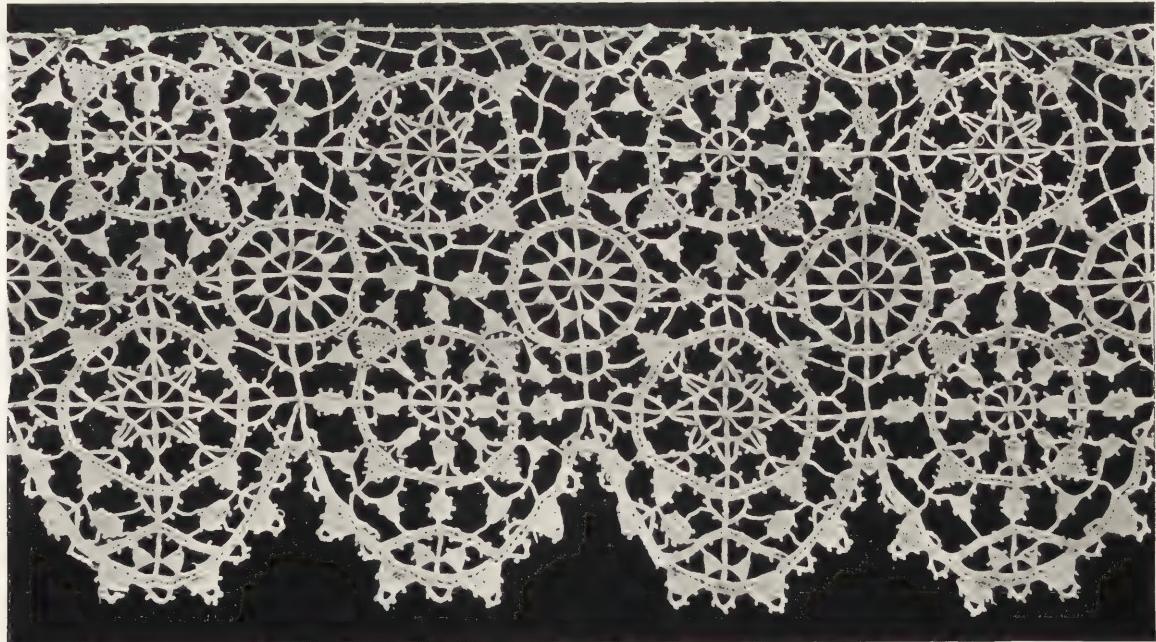


INSERTION OF RETICILLA, WITH DEEP SCALLOPS OF NEEDLEPOINT 16TH OR 17TH CENTURY V. AND A. MUSEUM

stuffs, embroideries, damascened metal-work, and other such objects, of which the industries were naturally directly affected by the importation of Eastern models and Eastern methods. The influence of the East upon European ceramic art and the artistic pottery of the fourteenth and fifteenth centuries, especially that of Italy, has

been noticed. "In the painting of the Coronation of the Virgin,"* by a pupil or follower of Giotto, in the National Gallery, there is a band of ornament on the upright of the step beneath the throne,

* *The Godman Collection of Persian Ceramic Art belonging to F. Du Cane Godman, with examples from other Collections.* London, 1894. Henry Wallis.

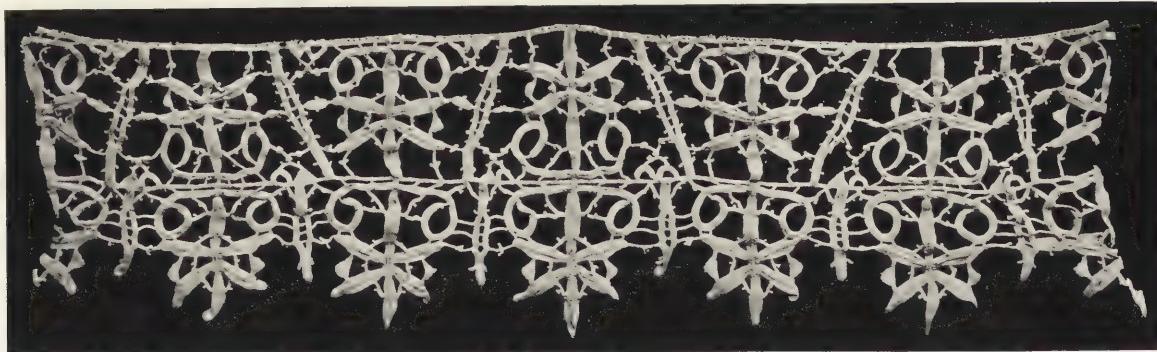


NEEDLEPOINT BORDER

VENETIAN, 16TH OR 17TH CENTURY

VICTORIA AND ALBERT MUSEUM

Cutwork and Punto in Aria



BORDER AND VANDYKE EDGE OF NEEDLEPOINT LACE (*PUNTO IN ARIA*)
ITALIAN, EARLY 17TH CENTURY

THE WHOLE PATTERN UNITED BY BRIDES PICOTÉES

composed of stars and crosses, as in Persian wall-tiles. Again, in the picture of the Circumcision, by Marco Marziale, in this Gallery, star shapes, similar to the tiles, figure in the ornamentation

came into fashion in Europe, the motives of oriental design—these same stars and crosses—were first applied to linen ornamentation in Venice, and it is possible that from Persian drawn-thread



PART OF A BORDER OF INSERTION OF RETICILLA

VENETIAN, 16TH CENTURY

of a linen cloth.” As Venice* was the place where embroidery and trimming of white linen first

work with whipped stitches—possibly of the late

* Venetian linens for fine towelling and napery in general at one time were in favourite use during the fifteenth century. In

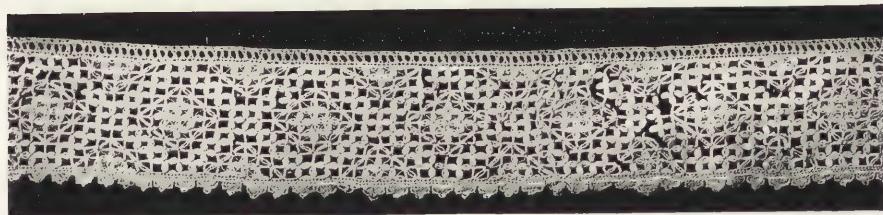
the *Ducs de Bourgogne*, by the Comte de Laborde, more than once we meet with such an entry as: “Une pièce de nappes, ouvrage de Venise,” etc.



BORDER OF RETICILLA WITH VANDYKES OF PUNTO IN ARIA, ABOUT 1580

VENETIAN

VICTORIA AND ALBERT MUSEUM



PIECE OF RETICILLA, THE LINES OF THE LINEN FOUNDATION ENTIRELY COVERED WITH NEEDLEPOINT IN THE COLLECTION OF MR. A. BLACKBORNE

fifteenth or early sixteenth century—the Italian art of drawing out threads and stitching over them was derived.*

What were these principles of design thus borrowed? † Interlaced, repeating star-shaped and polygonal ornament, purely geometrical; never naturalistic, or combined with figured ornament.‡ The Musselman religion has always been shy of encouraging naturalistic art.

These geometrical forms are exclusively used in early Italian *reticilla* and *punto in aria*, at a date when flowing scrolls, and conventionalised flower ornament was freely used in the designs for embroidery. § ||

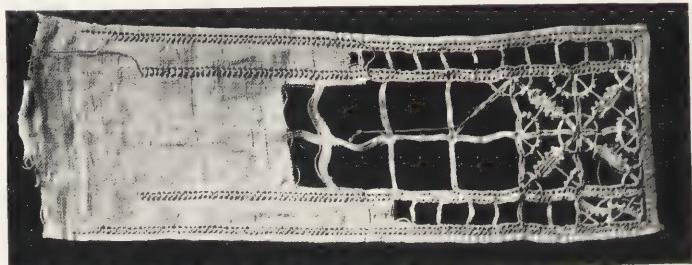
The three types of lace we have to consider are: *punto tagliato* (cut work), *reticilla*, and its derivative *punto in aria*.

Cutwork was made in various manners. “The first consisted of arranging a network of threads upon a small frame, crossing and interlacing them into various

complicated patterns, beneath this network was gummed a piece of fine cloth called *quintain*, from the town in Brittany where it was made, then, with a needle, the network was sewn to the quintain by edging round those parts of the pattern that

were to remain thick, the last operation was to cut away the superfluous cloth; hence the name of cutwork.”** Cutwork is also used for *Reticilla* (Greek lace). It is this sense that Fynes Moryson uses it when he writes that “The Women in Italy are Curious workers with the needle, of whom other Nations have learned to make the laces commonly called Cutworkes.”

Reticilla, †† first mentioned in the Sforza inventory (1493), is not named in the pattern books



PIECE OF LINEN, SHOWING RETICILLA IN PROGRESS

* *Journal of the Society of Arts*, July 26th, 1895. A. S. Cole.

† “On peut considérer l’art arabe comme étant un système de décoration fondé tout entier sur l’ordre et la forme géométriques, et qui n’emprunte rien ou presque rien à l’observation de la nature.”—*Les Arts Arabes*. J. Burgoine, 1873.

‡ “He who draws a human figure or even a representation of any kind of animal,” says the Sunna, “shall give it his soul at the Day of Judgment, and thus perish.”

§ “L’idée qui domine dans le dessin des premières dentelles ne se rattache, par aucun côté, aux tendances de l’art décoratif du siècle où elles furent créées.”—*La Dentelle*. J. Seguin.

|| “En pleine Renaissance italienne Léonard de Vinci lui-même, à ce que nous apprend Vasari, perdait son temps à combiner laborieusement des entrelacs.”—*Les Éléments de l’Art Arabe*. J. Burgoine.

until Vecellio (1592). It is worked upon linen as a foundation; threads were withdrawn or cut ‡‡ out of the linen to form the open spaces, and the remaining threads overcast with button-hole stitches. The effect of this work is identical with that of the geometric patterned needle-point lace, or early *punto in aria*; and the same patterns are equally suited to both classes of drawn linen and needlepoint lace, as may be seen by an examination of Vinciolo’s pattern-book. The drawing out of the threads, by means of which the framework

necessary for the *reticilla* pattern was produced, was more laborious than the construction of skeleton frame-works of thread, firmly tacked down upon a piece of parchment—the

** *History of Lace*. Mrs. Palliser.

†† “Lenzolo uno de tele, quattro lavorato a radexelo.

‡‡ Hence *cutwork*.



VANDYKED EDGING OF NEEDLEPOINT

Cutwork and Punto in Aria

foundation of *punto in aria*.* The crossings of these intersecting lines of thread were secured, and then all the foundation threads were covered with the button-hole stitch. The elaboration of this foundation into solid pattern was effected by adding row upon row of button-hole stitches sometimes close, sometimes open in effect. These skeleton designs were made in squares, and by joining several similar bits together, a long border was constructed.

The basis of design in both types of lace is very similar. According to the pattern books it is "open squares or diamond shapes with diagonals from corner to corner, and two bars from side to side, the diagonals and bars crossing one another at the common centre, and so forming a radiation of eight lines bounded by a square." In the earliest examples the geometrical forms are simple; the details of the ornament touch one another. Later, the design becomes more refined and complicated, and *picots* are freely used. In some late specimens of *punto in aria* of the seventeenth century there is a raised rib upon the design, and some have the pattern emphasized by a raised button-hole stitched border. The restriction of design to a series or combination of squares † (the

constructive basis of *reticilla*), is broken through in later specimens, and curved lines are introduced; the next step was the fuller mastery of design, shown in the representation of figures (the border of Judith and Holofernes in the possession of Mr. Arthur Blackborne), of light scroll designs, as in "flat Venetian"—Venise à plat. This change in the character of *punto in aria* took place at the very close of the sixteenth century, when the pattern books give all varieties of odd figures to be worked on lace.‡ One design of Vecellio represents, within a border with a dentated edge, a harp, guitar, fiddle, horn, organ, trumpets, and pipes; and dolphins, running hounds, hunting scenes, Amorini, and mythological figures, are commonly introduced. Greek and Levantine work of the seventeenth century introduces curious archaic figures and devices with vases and stiff flower sprays.

(To be continued.)

versales rayonnantes, produisant les combinaisons les plus variées et les plus pittoresques de toutes les formes géométriques les plus ingénieuses du cercle et du carré parfait." *La Dentelle*. J. Seguin.

"Ce genre, inspiré à la fois du gothique et l'art oriental, avec ses enlacements de lignes qui, sans s'interrompre, se croisent, s'éloignent et se rejoignent, dessinant à la fois des ronds, des carrés, des étoiles enchevêtrées les unes dans les autres, a quelque chose de vague, d'indécis." (*Ibid.*)

† *Parasole* (1616) the patterns for *Ponti in aria* are varied, apparently to show variety in stitch, some of which are close, some open. The *punti in aria* patterns are most rich and varied, and include in almost every design grotesque figures and animals.



MAN'S FALLING COLLAR OF LINEN WORK WITH A BROAD SCALLOPED BORDER OF CUT AND DRAWN LINEN WORK, WORKED OVER AND FILLED IN WITH BUTTON-HOLE STITCHES
FIRST HALF OF 17TH CENTURY VICTORIA AND ALBERT MUSEUM



French Furniture of the Period of Louis XIV.

Part I.

By Gaston Gramont

THE death of Louis XIII. marks a turning point in the history of the *ebeniste's* art in France. The period of the Renaissance came to an abrupt termination. It had been evident for many years that some change was imperative. The *meubles* which had been produced displayed little originality, the outlines were ill-proportioned, and the ornamentation employed was only of a nature calculated to appeal to depraved taste. In our last article we dwelt upon the extravagant use of costly materials, a form of embellishment which originated

in Florence and soon spread all over Europe, and which had by this time almost entirely supplanted the artistic decoration of the preceding century; but there was a limit which must be sooner or later reached, when a return to more artistic devices becomes imperative. Strangely enough, when this period of reform set in, some of the features, so characteristic of the *meubles* of the beginning of the seventeenth century, were retained. Marquetry was the chief of these, but there was a wide difference in its application.



BAHUT BY BOULLE, PERIOD OF LOUIS XIV.

LOUVRE

French Furniture

The late Italian influence ceased to be felt immediately, and in its place arose a purer and more worthy style, quite French in origin and in treatment. The success of the latter was immediate and complete, and, curiously enough, had a profound influence in Italy itself. In the Italian bureau which we illustrate (from the Cluny Museum), and of which we shall have occasion to speak further, this influence is very marked in the designs of the foliage inlaid in the panels; but these developments, important as they are, shrink into insignificance beside the revolutionary changes which came over the whole art from the commencement of the reign of Louis XIV.

When this king ascended the throne of France, he became inspired with the ambition of raising France into the foremost position in the domain of art. He found a man who could further his aims in Colbert, his minister: Colbert was born at Reims in 1619, he served first in the offices of the Secretary of State under Le Tellier and Mazarin. The love of art and of magnificence which played such an important part in the life of the latter minister awakened the enthusiasm of the young man, and he resolved that if he ever wielded supreme power in France he would further the cause he had at heart to the utmost. There was, however, a marked difference between the ideals of the two men. Mazarin simply loved art for the pleasure which it afforded him, and the accumulation of artistic objects in France, and particularly around his royal master and himself, was primarily a means of gratifying his pride

and desire of possession. Consequently he cared not for the artists who produced them nor from whence they came; he did little to encourage contemporary art in France, and we find the artists and craftsmen of his time engaged in one continued fight for existence. Mazarin was a keen judge of character, and quickly perceived the ability of Colbert. Upon his death-bed he said to Louis XIV., "Sire, je vous dois tout; mais je crois m' acquitter en vous donnant Colbert." It was some time, however, before Colbert was in a position to carry out his cherished schemes. In 1662 he was made *contrôleur général des Finances*, and was consequently enabled to develop art and industry in France in the manner he thought best. One of his first acts in this direction was the establishment of the Gobelins, which became world famous as a centre for the production of tapestries. This was by no means the first attempt which had been made in France to acclimatize the art of tapestry production: Francis I., who possessed genuine artistic perception and was always ready to encourage the arts, established a royal manufactory of

tapestry at Fontainebleau, and some remarkable works issued from it; but its existence was nearly always precarious, and after thirty years of activity it was closed.

In 1550, Henry II. created some workrooms for the instruction of poor children and orphans in the hospital of the Trinity, in the Rue Saint Denis in Paris; but the philanthropic intentions of the King appear to have been frustrated in a measure, for the tapestry was really produced



MARRIAGE COFFER BY BOULLE

PERIOD LOUIS XIV.

by the masters and their pupils, who had previously worked at Fontainebleau. This fact, combined with the desire of the directors to establish the manufactory upon a more business-like and commercial basis than its predecessor, caused the school to become a manufactory. But even with these precautions, prosperity still was withheld from the undertaking—not that there was any insufficiency of work, the difficulty was to obtain the competent craftsmen. It can be easily understood that only a small proportion of the children who were gratuitously taught the art showed any aptitude for it, and those who failed to satisfy the masters would not be allowed to undertake or even assist in any great undertaking. In this way, Henry IV., when he ascended the throne, found the undertaking in serious danger of collapsing. He endeavoured to replenish its diminished forces from Flanders. He decided also to instal his tapestry workers in the house of the Jesuits in the Rue Saint Antoine, from which the monks had been expelled. This occurred in 1597. The King now threw himself vigorously into the enterprise, and four years later, notwithstanding the opposition of Sully, he resolved to extend the manufactory considerably; he caused still more craftsmen to be recruited in Flanders, who were probably first lodged in the Hotel des Tournelles, but in 1603 they were transferred to a house belonging to the family of Gobelin in the faubourg Saint Marcel.

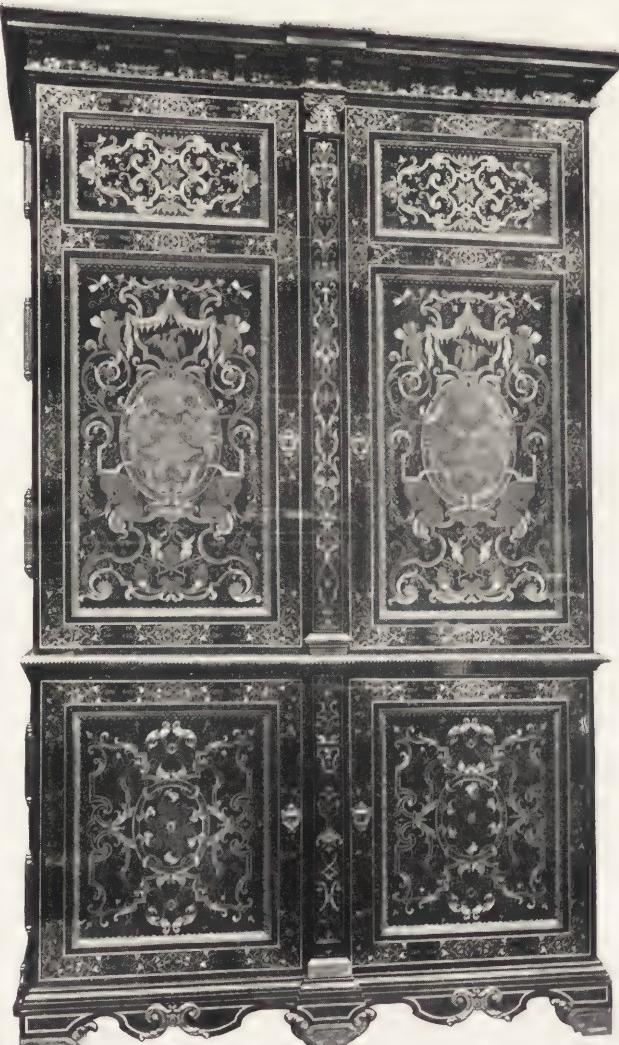
This family of Gobelin came originally from Rheims, where one of the earlier members had

founded, about the middle of the fifteenth century, a dyeing business which acquired a certain celebrity, and by its means, he and his descendants made a fortune. The business continued until 1655; so the family of Gobelin acquired a world-wide celebrity through the establishment in their premises of the tapestry manufactory. When Henry IV. placed his craftsmen here, he placed them under the direction of Marc de Comans and François de la Planche. The name of the first manufacture of the Gobelins was given to this establishment. The direction remained in the same hands until 1629, then it was transferred to their sons—Charles de Comans and Raphael de la Planche. For some unknown reason these two separated: Comans remaining at the Gobelins, and de la Planche going to create another manufactory in the faubourg Saint Germain.

The former died in 1634, and was succeeded by his son and grandson. This Gobelins' establishment lasted until 1654, that in the faubourg Saint Germain, longer. So far it will be seen the art of tapestry making was not established upon any very sub-

stantial basis in France. When it flourished, it was always by means of aid from the King; as soon as his interest in it slackened, the decay set in. This condition of affairs was not at all to the liking of Louis XIV., and when he came to the throne he resolved that a great expansion should take place.

We accordingly find him, in 1648, sending to Florence for a renowned tapestry worker, Pierre



ARMOIRE BY BOULLE, FROM DESIGN BY BERAIN
VICTORIA AND ALBERT MUSEUM

French Furniture



BUREAU, WITH TIN-MARQUETRY ITALIAN SEVENTEENTH CENTURY CLUNY MUSEUM

Lefebvre, and affording him every facility to prosecute his art, and seven years later he was so satisfied with the progress made that he granted the same privileges to Lefebvre's son Jean. We now enter upon a period when various small companies of tapestry workers were to be found working in different places, but how they originated is not quite clear. It is, however, during this period that we hear the first mention of the connection of Le Brun, a man destined to play a very important part in decorative art in France. With industrial activity, he had the direction of a small manufactory of tapestry founded by Foucquet for his own use, at Maincy, near the chateau of Vaux-le-Vicomte. This lasted about ten years, but came to an abrupt termination in 1661, by the arrest of Foucquet. The bulk of the workers migrated to the Gobelins, and formed a welcome addition to the new establishment. It was at this time that the influence of Colbert began to be exercised; his views were quite in harmony with those of the King—Louis was a proud and vain monarch, with a taste for

magnificence and art, and any project calculated to place him in possession of fine things met with his hearty approval. Consequently, when Colbert proposed to create what was really a large state manufactory for the creation of art objects, he immediately gave his sanction.

But the original intention was not to establish solely a tapestry manufactory. As a matter of fact, we find painters and goldsmiths, bronze workers, and even cabinet makers working at the Gobelins in the first few years of its new existence; but these were gradually transferred to the Louvre, leaving the entire building to the tapestry craftsmen. Colbert recognised that the previous failures had been largely due to a lack of organization, and at once took measures to bring all the freshly created centres under control. He found in Le Brun a man who possessed not only extraordinary creative talent but also immense powers of organization and initiative. This man, who was destined to play such an important part in the later Renaissance of French art, was born in 1619 in Paris, and was placed

The Connoisseur

when quite young with a painter but little known in this country—Simon Vouet; but what little influence Vouet had upon him was quite overshadowed by his contact with Nicolas Poussin. He left Paris in company with the latter, for Rome, in 1642. In Italy, Le Brun studied the old masters—Raphael made a profound impression upon him—but the works of his friend contributed much to mould his subsequent productions. To-day, as we regard his work as a painter, we cannot perceive any such extraordinary merits as would lift him into the front rank, nor can we join in the praise lavished upon him by his contemporaries. But his deficiencies as a painter do not deter us from regarding him as one of the cleverest decorative artists France has produced; he possessed power of composition, his draughtsmanship—founded upon Raphael and Poussin—is good, and as a colourist, he is by no means to be despised; his experiences as director of the little tapestry manufactory at Maincy now stood him in good stead, but when he came to the Gobelins, he was probably unaware how important it was for art in general, and the tapestry art in particular, that the undertaking should be a success.

The factories of Flanders—originally the home

of the tapestry industry—were in a sad state of decadence; even Brussels, although still maintaining a considerable output, had fallen into such a lethargic way, that the best hangings it produced were reproductions of old designs. In England, the factory at Mortlake, which at one time seemed destined to become a permanent centre of the art, had now fallen so low from various causes, that it was on the point of suspending its operations. Florence still had a small band of craftsmen working, but had such difficulties to contend with, that they threatened to put an end to their industry at any time.

The French factory at Aubusson, which had hitherto maintained an existence—more commercial than artistic—was also now beginning to feel the strain of bad times and neglect.

It will be thus seen that the tapestry art was in grave danger of extinction.

Nor was this the only form of art which required energetically reforming; we have already seen how degraded the art of cabinet making had become. Here too, we have reached the lowest ebb, and we shall realize in this connection the important part the creation of the Gobelins played.

(*To be continued.*)



CONSOLE TABLE, PERIOD LOUIS XIV.

PALACE OF FONTAINEBLEAU



PORTRAIT OF A YOUNG MAN
BY WILLIAM LADY
WITH CORRECTION.



A Small Collection of Eggshell Porcelain By W. N. Furnival

BEFORE proceeding to describe in detail the specimens of eggshell porcelain constituting my small collection, perhaps it is desirable to explain that the term "eggshell" in this instance is applied to articles of porcelain, not by reason of the glaze surface bearing any resemblance to the surface of an egg, but simply because of the extreme thinness, fragility, and lightness of the ware itself.

To the Chinese must the honour of the invention of eggshell porcelain be accredited, for the first recorded pieces were made in the *Yong-lo* period, A.D. 1403-1424, at the Imperial Manufactory of Ching-tê-Chêng.

The Chinese term eggshell porcelain: *To-t'ai Khi*, i.e., ware without body. Stanislas Julien translates it to read, *sans-embryon*; and Marryat, as "Vases without embryo." Dr. Bushell, however, says that the word *t'ai* means *pâte* or body, the Chinese theory being that, in the eggshell porcelain the body is replaced by the glaze, although that is hardly to be accepted literally.

Marryat in his *Pottery and Porcelain* says: "Although first made in the *Yong-lo* period, it was not until the *Tch'ing-hoa*, 1465-1489, that eggshell china attained to its perfection, and it was then made as thin as bamboo paper."

Few, how-ever, of these extremely thin early pieces have survived the common fate of porcelain.

No. i. illustrates two Chinese eggshell porcelain wine

cups of the *K'ang-Hsi* period, 1662-1722, painted in blue. The mark delicately pencilled underneath reads, "Ta Ch'ing K'ang Hsi nien Chih," that is, *Made in the reign of K'ang Hsi of the great Ch'ing dynasty*. These cups I acquired through the kindness of Dr. Bushell, to whom I am indebted for the facts relating to them. The *pâte* is translucent, although not so thin as some of the smaller wine cups of the time; one cup is decorated with a landscape representing the arrival of ox carts with provisions at the gate of the beleagured city, and the other cup with butterflies. The technique of these cups is excellent, the brilliant white *pâte*, clear even glaze, contour, and workmanship being all that could be desired; they measure three inches in height and weigh 785 grains.

These blue and white wine cups really are more typically Chinese than the much esteemed ruby-backed eggshell ware, such as the seven-bordered plates in the Salting Collection in the Victoria and Albert Museum, South Kensington, and the Garland Collection, Metropolitan Museum of Art, New York, for besides being of a rather later date, 18th century, these plates were decorated almost entirely for exportation. Dr. Bushell, in reply to my enquiry respecting these ruby-backed plates, writes that: "They are not

often to be found in China in the present day, having mostly been painted in Canton for the European market during the 18th century, when the porcelain



No. I.—CHINESE EGGSHELL PORCELAIN WINE CUPS



No. II.—JAPANESE EGGSHELL PORCELAIN

was sent overland from *Ching-tê-Chêng* to Canton 'in the white' to be decorated, often with designs of semi-European character, and immediately exported."

The Salting and the Garland Collections also contain some fine specimens of Chinese eggshell porcelain lamps; these, however, have often been illustrated and described (see *THE CONNOISSEUR*, vol. iii., page 117, etc.).

The Japanese do not appear to have discovered the secret of manufacturing eggshell porcelain until comparatively modern times, their first pieces having been made in A.D. 1837 by *Ikeda Yasujo*, at the *Mikawachi* factory in the province of Hizen.

Bowes, in his *Ceramic Art of Japan*, referring to the eggshell of this factory, says, "The Hizen eggshell is much prized in Japan, so much so that quantities are brought in the white state to Tokio to be decorated by artists there . . . The decorations executed at Hizen are not, as a rule, satisfactory, being rather crude and hard in colour, and appear to bear evidence of haste and carelessness in manipulation, a fact, no doubt, attributable to the great demand for the ware."

No. ii. represents a small bowl and saucer of the thinnest Hizen eggshell porcelain, the mark underneath indicating that it was made at the *Mikawachi* manufactory, in Hirato. This was



No. III.—JAPANESE EGGSHELL PORCELAIN

Collection of Eggshell Porcelain



No. IV.—JAPANESE EGGSHELL SAKE CUP

probably decorated in Tokio; the weight of bowl and saucer together is 957 grains.

No. iii. illustrates a pair of rather later bowls and saucers made at the same factory, but in all probability decorated in Hizen. The saucers bear this factory's mark, somewhat similar to that upon No. ii.

At Mino, some very light and beautiful eggshell porcelain *Sake* cups were made at a manufactory founded in 1810 by a member of the Kato family from Owari. Many of these cups are decorated with lovely enamels.

No. iv. represents a large Mino *Sake* cup, which, while not being a particularly light specimen, is a characteristic one. The decoration, which is of no mean order, is signed "*Shun-zan Hitsusu*,"

i.e., "painted by Shunzan." Dr. Bushell refers to another Mino cup signed by this artist at Tokio.

Turning to the European specimens: No. v. represents a Sèvres eggshell cup and saucer of the second Republican epoch. This cup is of the very thinnest eggshell porcelain, the cup weighing only 397½ grains, and is withal most skilfully and perfectly manufactured. It is decorated with a love scene, after Watteau, by Antonin Boullemier. It may be interesting to note that this Antonin Boullemier, who was born at Sèvres in 1840, emigrated to England in 1871, and found congenial employment at Minton's China Factory



No. V.—SÈVRES EGGSHELL PORCELAIN

at Stoke-on-Trent, where he continued for nearly thirty years.

Referring to No. vi., the example on the right hand represents a cup and saucer of modern Sèvres eggshell porcelain, or, as the French call it, "*Porcelaine Coquille d'oeuf*." This specimen does not compare at all favourably with their earlier productions in weight, workmanship, or decoration, and I am informed that very little even of this is now being made at the National Factory, on account of the great loss in process of manufacture.

The specimen on the left hand of No. vi. is a pretty example of Dresden "*Musselin-Porzellan*," made at the Königlich Sächsische Porzellan Manufaktur, at Meissen, marked



No. VI.—MEISSEN AND SÈVRES EGGSHELL PORCELAIN

The Connoisseur

with the well-known crossed swords in under-glaze blue.

This cup and saucer is very tastefully decorated with flowers in polychrome enamels, with Greek borders in gold.

No. vii. shows a choice "jewelled" eggshell china, or, more correctly speaking, eggshell bone-china vase made by Copelands, late Spode, of Stoke-on-Trent. Its form is strikingly commanding, almost Egyptian in severity, and the decoration is appropriately guided by the form; the "jewelling" was done by the late William Ball, an artist who attained to some little fame in this particular branch of ceramic decoration. The height of the vase is $5\frac{1}{4}$ in.

No. viii. represents two other pieces of Copeland eggshell china—an oil bottle vase and a coffee-cup and saucer—both decorated by C. F. Hurten,



No. VII.—COPELAND EGGSHELL CHINA

a well-known ceramic painter who spent the latter portion of his life in Messrs. Copeland's employment; the decoration is floral and mostly imitative, a characteristic style of this artist.

No. ix. illustrates two eggshell china tea-cups—also made at Messrs. Copeland's Factory—one charmingly painted with aquatic plants and fish in polychrome enamels, by John Weaver: the other painted with roses by John Cartledge. The latter is one of the thinnest pieces of eggshell china ever produced by Copelands; its weight is only 405 grains, although the teacup is of the ordinary size.

We now come to specimens of Minton's eggshell ware, which are of exceptional quality and extreme tenuity.

Many experts consider Minton's china of this period, 1885-1895, to be the best bone china ever produced.



No. VIII.—COPELAND EGGSHELL CHINA

Collection of Eggshell Porcelain



No. IX.—COPELAND EGGHELL CHINA

Minton's first made eggshell china in the time of Herbert Minton, who was personally a keen admirer of this peculiarly fragile product, but it is said that he never succeeded in making it sufficiently thin to satisfy himself, Sèvres and Worcester causing him some little vexation by producing pieces thinner than anything of his own manufacture.

The late Alderman Holdcroft, of Longton, who was the operative maker of eggshell china at Minton's about 1855, related to the writer that on one occasion Mr. Herbert Minton placed before him a specimen of Worcester eggshell porcelain, and desired him to make cups equally thin. Mr. Holdcroft replied that their process would not allow of this being done, and that every piece would be spoiled in the burning. Despite this warning, Mr. Minton insisted upon having

twenty dozens made as thin as he had requested : of these, Mr. Holdcroft said, not a single piece came out of the oven sound !

Seeing how much Mr. Minton took this failure to heart,

Mr. Holdcroft decided to go secretly to Worcester



No. X.—MINTON EGGHELL CHINA

to see what he could discover of their process ; not stating his project, he obtained leave and



No. XI.—MINTON EGGHELL CHINA



No. XII.—MINTON EGGSHELL CHINA

journeyed to the Cathedral City, where he elicited the information that, instead of moulding the plastic clay to shape and then turning it on the lathe, as at Mintons, the Worcester eggshell china makers' method was to throw the clay to shape on a potter's wheel, and then turn it to the required thinness, after the manner of the Far East. Returning to Stoke-on-Trent with the intention of putting this alternative process into practice, Mr. Holdcroft foresaw that its introduction would imperil the employment of an aged fellow workman, who had been in the habit of making the moulds. At the earnest solicitation of this old man, who saw nothing but poverty in store for him in case of dismissal, Mr. Holdcroft did not disclose the information he had acquired.

No. x. shows a charming little coffee-cup and saucer of Minton's thinnest eggshell china—the cup weighing 437 grains—decorated in a most dainty manner by Antonin Boulemer. A close examination of the photo will disclose the artist's signature.

In No. xi. three more pieces of Minton's eggshell are illustrated; these are decorated with designs in raised paste gold, a style much in vogue some 15 to 20 years ago, and are grounded inside with ruby-pink enamel.

No. xii. shows three cups and saucers of Minton's more recent make.

At the present time the writer understands that practically no eggshell china is being made either at Minton's or Copeland's, the excessive cost of production, arising from the extreme thinness of the ware, necessitating such high prices as to prevent its sale.

This reason also precludes its regular manufacture at the present time at Worcester, Coalport, Derby, and other noted factories, and thus eggshell porcelain, even of nineteenth century manufacture, becomes indisputably an *objet de vertu*.

The old established factory at Belleek, in Ireland, however, still produces a peculiar, very translucent kind of eggshell ware (see No. xiii.) This ware has not the appearance of either bone china or Oriental porcelain, and is very rough on unglazed parts; apparently it is a variety of what is known in the trade as "parian." A somewhat similar kind of eggshell ware is also made by Mr.

Goss, of Stoke-upon-Trent.

From the foregoing, it will be easily understood why this fairy-like ware is so seldom met with, and why it has always remained the toy and pride alike of craftsman and connoisseur.



No. XIII.—BELLEEK EGGSHELL WARE



"Old West Surrey"

As a resident of long standing in West Surrey, Miss Gertrude Jekyll is well qualified to write on the dwelling-houses, the customs, and household gear of that part of Surrey, which is bounded on the north by the long chalk line of the Hog's Back with its eastern prolongation beyond Guildford, and the Weald of Sussex to the south.

The changes that are taking place in rural ways of living necessitate alterations, not only in furniture and equipment, but also in the construction of the old cottages and farms; it is as well, therefore, to preserve records of the past before the collector of antiques and the modern builder have done their work.

Bakehouses, brewhouses, cider presses and

bacon lofts are no longer needed, so that domestic architecture is modified, and most regrettably the growing facility of transport obviates the necessity for using local material, so that buildings cease to have special characteristics in certain districts; for instance, the picturesque "Horsham slabs," which were used with such excellent effect in roofing many a Sussex border farm, are now replaced by the universal tile or slate. And added delicacy was also given at one time to the brick work of the district by the fact that the local bricks were thinner by half an inch than those made in other parts, so that a brick cornice, toothed string-course or other such simple ornament, would have finer and distinctive lines when carried out in local material.



CARVED OAK LINEN-HUTCH



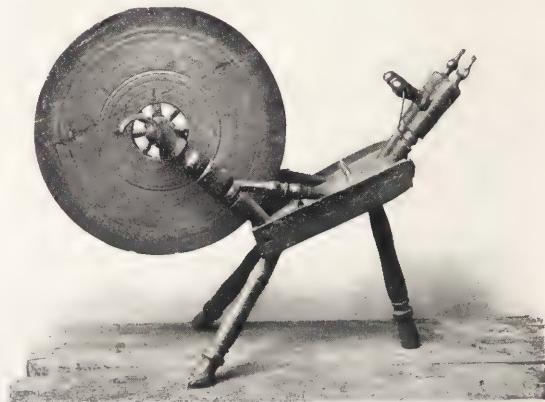
A SET OF SIX RUSH-LIGHT HOLDERS

The fact that, notwithstanding the general progress, household furniture of modern days for cottage and farm is far inferior to the solid and well-made pieces of Tudor and Jacobean times, is very clearly shown in many excellent illustrations in Miss Jekyll's book. Even if a good piece or two yet remains in a farm house, it is frequently swamped by a quantity of useless and flimsy things of modern manufacture in imitation of a class of appointments used in houses of an entirely different class.

Perhaps it is through the fire-side appointments of "Old West Surrey" that we get the best view of the life of the cottage homestead; the construction of the small niches in the wall within reach of the ingle-nook seats naturally lead the writer to a description of the old small-bowled

clay pipes. Chimney cranes were set into the stone or brick work of the wall, on these were hooked the hanger, which could be made to adjust the pot or kettle higher or lower, by means of a loop and ratchet; the iron fire-dogs, the spit, the standing toasting-forks, potato rakers and trivets, all are suggestive of the busy home life of the farm and cottage inhabitants.

We must take exception to Miss Jekyll confining the use of the brand tongs to the picking up of a morsel of live wood coal for lighting the pipe, though special pairs may have been used for this purpose alone. Brand tongs were used most frequently for turning steaks upon a grid-iron,



THE WINDER

which, in Scotland, is called a brander, the same word being used for the process of broiling or grilling; the ends of the brand tongs that touched the meat were made perfectly smooth and flat, so that the juice of the meat should not exude through the piercing of the fibre, which must inevitably happen if a fork were employed.

An interesting link between the old rushlight and the tallow candle of modern make with cotton wick, is the rush candle, described as being made "of the same material as the rush taper but much thicker, in that it was dipped several times in the grease, gaining thickness with each successive coating." These were the candles used in the sockets which are sometimes found added to the rush-light holders; they were kept in the sheet iron candle box.

In describing chimney ornaments, we are taken



SPINNING-WHEEL

"Old West Surrey"



SAMPLER

into the sacred precincts of the farm house parlour, where live cow jugs with red-cheeked milkmaids, sentimental ladies leaning on pillars, cats splashed with spots of black and pink, sheep with apparently woolly coats, and turbaned shepherdesses. That there is a fashion which impels a certain class of collector to buy this class of article, formerly sold at fairs, seems regrettable, as these eighteenth and early nineteenth century jugs and ornaments are now being imitated in large quantities.

The sampler held an important position in the decoration of the parlour wall, and though we may sometimes regret the tender years of the worker, and sympathise with the vexation of spirit which must inevitably have been experienced by the worker of lines of latitude and longitude on a map of Europe, on account of the coarseness of the canvas,



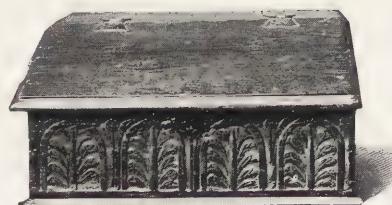
MARY SMITH'S MONEY-BOX



SHEPHERD AND SHEPHERDESS



COW-JUG



OAK BIBLE-BOX



OAK CRADLE, SEVENTEENTH CENTURY

which would by no means allow them to come straight, yet we can only admire the patient industry which led to their accomplishment, and applaud the filial sentiments which are so frequently worked in rhymed stanzas.

Miss Jekyll gives an excellent account of the early crockery and hard-stone ware in use in the cottages, and tells of the care taken of such possessions: "An old mug shows how much the folk of four generations ago prized their household goods. The owner was a fine old blacksmith; when his mug had lost its handle he made it an iron one with an encircling band fastened by a soft tough horse-shoe nail. It is now a cherished possession in the family of my friend, his descendant." Jugs of a white Staffordshire ware, decorated with trophies of agricultural implements, were favourites in farm-houses in the early part

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of the nineteenth century. The one shown in Miss Jekyll's book is preserved as a precious relic in a fine old farm. It has lost its handle, and a sheet iron one has been carefully fitted in its place, and is fixed with leaden rivets. On a ribbon painted above some agricultural implements is the motto, "God speed the Plow," and the lines :

"He that by the Plow would thrive,
Himself must either hold or Drive ;"

on the other side of the mug,

"Success to the
Plow, the
fleece and the
Pail,

May the Land-
lord ever
flourish and
the Tenant
never fail."

Now that steam and petrol are rapidly taking the place of the well-groomed teams that were once the pride of the carter, it is delightful to have so excellent an account of the bright head ornaments of brass and worsted — plumes and bells, which were often the carter's own property, and arranged as a trophy over the cottage chimney-piece :



BRASS TINDER-BOX AND BRASS CANDLESTICK

face pieces of various patterns are illustrated. Swinging brasses and latten bells, so called from the old English word

latten, a corruption of the French *laiton*, a kind of brass or bronze. These bells were arranged as a chord so that the jangle was in harmony; as Miss Jekyll points out, the original use for bells was obviously that notice might be given before a carter entered a narrow lane, to enable the driver of another team coming in the opposite direction to draw on one side at a wider part. Though the motor trolley is superior in speed, we cannot but regret the picturesqueness of the latten bells as compared with the modern hooter.

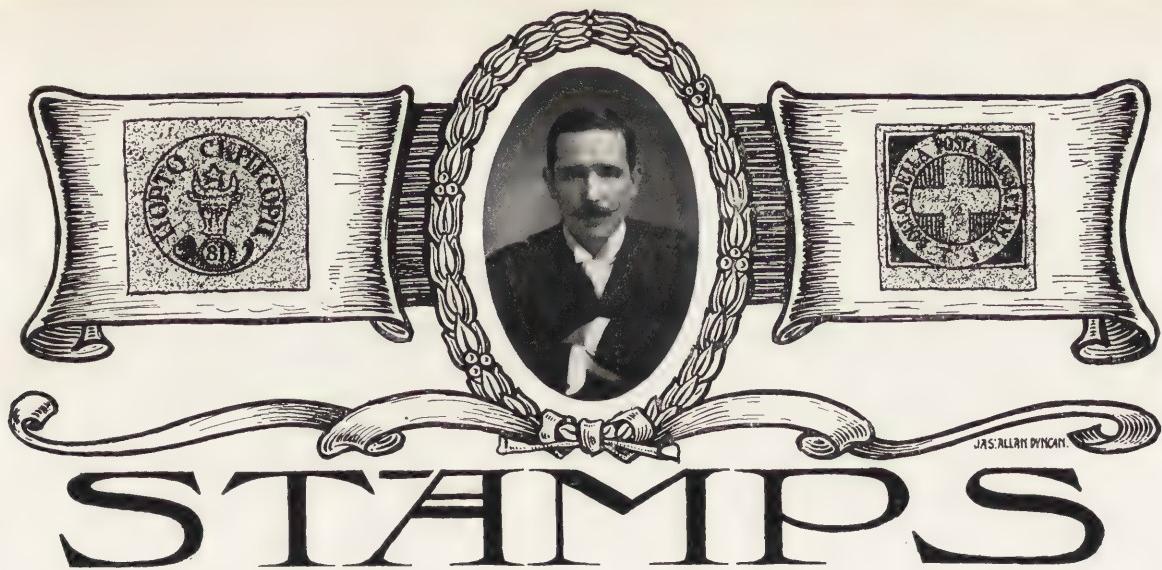


EIGHTEENTH CENTURY STONEWARE MUGS

Such comparisons bring home to us the value of such "notes and memories" as are contained in *Old West Surrey*, that a record may be preserved of the ways and things of older days, when peoples' lives went leisurely, and each district was a little world to itself, having its own characteristic customs and equipment.—E. J.



FLINT-LOCK FOR IGNITING TINDER



JAS. ALLAN DUNCAN

Our National Stamp Collection

THE Tapling Collection of postage stamps and postal stationery at the British Museum is a monumental accumulation of philatelic specimens. It contains probably over 100,000 stamps with a present market value of about £100,000 ; it is the best collection in this country, and the third, in point of value, in the world.

As is the case with every great collection, the Tapling display is the result of splendid enthusiasm and untiring activity. It was formed by the late Mr. Thomas Keay Tapling, Conservative M.P. for the Harborough division of Leicestershire. He was born in 1855, and when fifteen was at Harrow, whence he went to Trinity Hall, Cambridge, and graduated with honours in law in 1878. In 1880 he was called to the Bar at the Inner Temple.

The death of his father, in 1882, left Mr. Tapling the charge of an important business in London, into the conduct of which he entered with zeal and commercial acumen.

Twice he contested the Harborough division of Leicestershire, failing, in 1885, by 166 votes; yet succeeding the following year in the same division by a majority of 1,138. His political career was, however, short, for his death took place within five years of his election.

As a philatelist, his story is one of striking perseverance and almost unbroken continuity. Starting when about ten years of age, he retained his interest in the pursuit while at Harrow, relaxing only temporarily during his residence at Cambridge. At Harrow he had the good fortune to receive a gift of £100, conditional on his spending and not banking

By Fred J. Melville

it; the whole amount went on stamps, carefully and judiciously purchased, much to the improvement of his collection, which was even then assuming large proportions for a young lad.

While at Harrow, in 1871, Mr. Tapling joined the Philatelic Society, then about three years old, and under the presidency of Sir Daniel Cooper.

About this time an incident occurred which shows how easily a special rarity can be lost to a great collection. An old established firm of dealers offered Mr. Tapling, for £2, a 12d. black Canada,

1851, on wove paper. The normal variety is on laid paper—the stamp on wove paper was until then unknown, and it was with the greatest reluctance that Mr. Tapling, not being able to afford it, had to return it. He, however, referred the dealer to Sir Daniel Cooper, who bought the specimen for his own collection. (Sir Daniel Cooper's collection

was sold to Herr P. von Ferrary, in 1878, for £3,000.) It may be mentioned that the normal variety of the Canadian 12d. black stamp, which figures in the collection, is worth nearly £100, specimens having been sold at auction for as much as £75.

In 1881 Mr. Tapling became Vice-President of the Philatelic Society in place of Mr. Victoriano G. Ysasi, a Spanish collector, resident in London, who had held the post since 1878. Shortly before

Mr. Ysasi died, his collection, which was practically a complete one, was being sold gradually, and Mr. Tapling acquired some of its most interesting sections. Mr. Tapling retained the post of Vice-President until his death in 1891. The year following his election to this



CANADA



CAPE OF GOOD HOPE

The Connoisseur

position Mr. Tapling made a splendid addition to his collection by the purchase of one formed by Mr. and Mrs. W. E. Image. This collection, originally founded by Mrs. Image after receiving a gift of some triangular Cape of Good Hope stamps, was taken over and greatly added to by her husband after her death in 1872. Nearly all the principal rarities were included in it, as well as postal stationery and adhesive postage stamps.

The collection lacked the famous Post Office Mauritius specimens, for while Mr. Image rarely let an opportunity go of adding a new stamp to his collection, he refused an offer of the Mauritius pair at £240. The price which Mr. Tapling paid for Mr. Image's albums was £3,000, which is believed to have been a particularly advantageous deal for Mr. Tapling.

The next great acquisition of this insatiable philatelist was the fine collection of European stamps founded by Mr. W.

A. S. Westoby, one of the most prolific of philatelic writers, and a philatelist of the first merit. He was editor for a time of the *Philatelic Record* and also of the *Monthly Circular*, and was author of *The Adhesive Postage Stamps of Europe*, and part author of an important work on *The Stamps of Great Britain*.

Although Mr. Westoby was a collector from 1862, it was not until much later that he started giving special attention to the stamps of Europe. A notable feature of his collection was the uniform perfection of his specimens. Retaining only his stamps of the United Kingdom, he sold his European stamps to Mr. Tapling about the year 1884.

Although Mr. Tapling did not purchase the collection of Mr. Maitland Burnett, first editor of the *Philatelic*

Record and honorary secretary of the Philatelic Society, he acquired the chief rarities it contained when it was sold in 1885, notably a Cape of Good Hope triangular stamp, water-marked with the crown design and the letters CC.

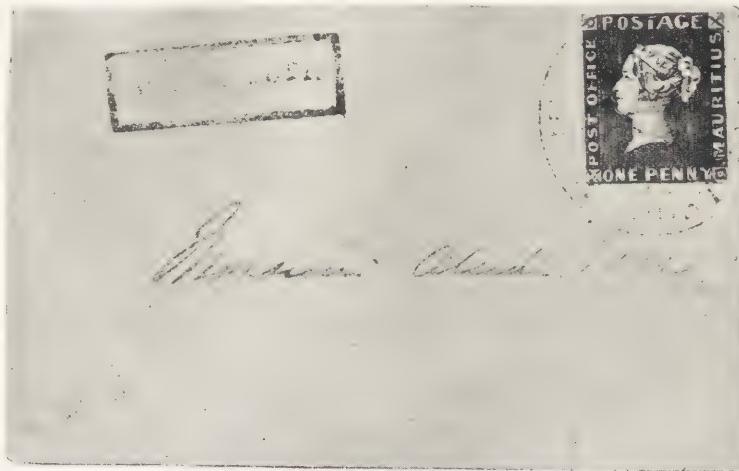
Another collection from which Mr. Tapling was able to extract the choicest specimens was a superb display of stamps of Mauritius, compiled by Major E. B. Evans, R.A., editor of *Stanley Gibbons's Monthly Journal*, and author of numerous philatelic works. Early Afghanistan issues, and a fine selection of the stamps of Portuguese and British India, were added to his great accumulation from the albums formed by Captain Weare, and some of the British Guiana

rarities from that of Mr. E. B. Luard, of Georgetown.

One of the foremost collectors of the present day is Mr. M. P. Castle, J.P., of Brighton, who, starting in 1878, succeeded in forming a very fine general collection; after nine years, how-

ever, he decided to confine his attention to the stamps of British Australasia, and so he disposed of the other portions of his collections. Many of the finest pieces in his albums passed into Mr. Tapling's, who, during his last ten years, had the pick of nearly every fine collection that came upon the market.

The finest of his later acquisitions was undoubtedly a part of the great accumulation founded by the two brothers Georges and Martial Caillebotte, of Paris. The combination of the two brothers, enthusiastically engaged in building up one gigantic collection, was remarkably successful, and in the course of ten years (1877-1887) they had one of the most magnificent collections in existence, not only of postal



MAURITIUS



BRITISH GUIANA

Our National Stamp Collection

adhesive stamps, but of postal and telegraphic stationery of all kinds. It was the portion comprising the adhesive stamps that Mr. Tapling purchased in 1887, M. M. Caillebotte's marriage in that year having left his brother single-handed, and so unable to continue the great work. The price paid by Mr. Tapling for the Caillebottes' adhesives was £5,000; so fine was it, both in specimens and arrangement, that instead of extracting from it what his own albums lacked, he used the Caillebotte as the foundation for a re-arranged collection, supplementing it from his own original collection.

But it must not be assumed that the Tapling collection was solely accumulated by the purchase of large and important collections; the founder of it was an assiduous hunter after individual specimens, and some of the finest portions of the collection are the result of his personal searching and knowledge. He corresponded widely in his endeavours to procure varieties he wanted in the country of their issue, and thus secured many of the very



MR. E. D. BACON

choice specimens of the early New South Wales stamps, which are now in the cases in the British Museum.

The arrangement of the collection went through several changes, and after it had been mounted in the Caillebottes' albums, Mr. Tapling intended to adopt a more permanent system and one which would allow of its expansion without overcrowding any particular portion of it. A hundred handsome red morocco albums, each arranged to hold sixty detachable leaves, were purchased from Judge Philbrick, who a few years previously had sold his chief collection to Herr

v. Ferrary, of Paris, for £8,000. The stamps were

to be mounted each on a small card with a red margin, and then the cards were to be affixed to the leaves of the album. One of the obvious advantages of this system was: that the stamps could be re-arranged at will without remounting each stamp, and so handling it over and over again. The leaves of the albums were arranged like certain book files, and could be removed and rearranged by means of a clasp.



A SHEET SHOWING ARRANGEMENT OF BRITISH MUSEUM STAMP COLLECTION

The Connoisseur



TUSCANY



ROUMANIA



COLLEGE STAMP

The order in which Mr. Tapling intended the stamps to be mounted in the album was to show first a complete issue unused; following this the shades and varieties of each value in the set

were to be treated separately. The advantage of putting one complete set first, is that it forms an index to the series, and shows at a glance how many values there were in the issue under examination.

Mr. Edward Denny Bacon, one of the foremost of living philatelists, was an intimate friend of Mr. Tapling, and being an eager student of his friend's vast collection, is said to have been better acquainted with it than was the owner himself. He was also fully acquainted with Mr. Tapling's desires in the matter of arrangement, and when the member for the Harborough division died in April, 1891, leaving his entire collection to the British Museum, he was the man most able and suited to do the work of suitably arranging this monumental collection. The work was entrusted to him, and the task has taken him between seven and eight years.

Even before Mr. Bacon had completed the arrangement of the stamps, it was evident that a very great difficulty presented itself, in the matter of a suitable method for displaying the stamps to the public. It was at first proposed to place the thin cards, on which the stamps were mounted, in shallow glass top drawers; but the experiments with them did not prove very satisfactory, and led to the adoption of cases with vertical slides and glass on both sides, and each containing four cards of stamps, thus economising space—a matter of the utmost importance. In workmanship and suitability the cases are perfect. The slides draw out an ample distance to allow of a close

inspection of every specimen, and cannot be detached from the case. Immediately the visitor has concluded his examination the slide is pressed back, and the stamps are preserved

from the deteriorating effect of light. The three cases, so elaborate and perfect in construction, were made at a cost of about £3,600. Each holds 396 slides; thus there are nearly 4,752 cards of stamps.

Two commissionaires are always standing close to the cases, which occupy a conspicuous position in the centre of the King's Library; but even with this precaution, it has not been deemed wise to place the chief *rara aves* with the bulk of the collection. Less than a score of stamps, where individual value is represented in hundreds of pounds, are kept in a safe in the inner recesses of the library. This little selection of philatelic gems, comprised chiefly of Mauritius, British Guiana, and Hawaiian stamps, forms a very choice display by itself, and may be inspected on application. The stamps are mounted in glass-covered hand cases, and are conveniently arranged for very close examination.

To venture upon an analysis of the collection itself would be out of the question. It is very nearly complete in all issues of postal adhesive stamps right up to the end of 1889. The collection is particularly complete in unused specimens, Mr. Tapling having always made a point of getting at least one such specimen of every stamp in all its varieties.

The section devoted to Great Britain is very fine, and fills 55 slides or 220 cards; it contains nearly every variety of the stamps of this country known to the most advanced specialists. In addition to the ordinary issues, there are proofs and trial impressions of the original dies and



SARDINIA



HAWAII



Our National Stamp Collection



CONNELL. PROOF

plates in divers colours, and specimens cut from the *imprimatur* sheets deposited at Somerset House. There are fine sets of stamps which would recall college memories to many a University man, who had quite forgotten the days (dating back to the seventies and early eighties) when various colleges at Oxford and Cambridge issued stamps for use on letters carried by the college messengers. These stamps, after an existence of fourteen years, were suppressed at the instance of a new postmaster-general in 1885, as an infringement of the State monopoly.

In Mr. Tapling's collection there are, in addition to a splendid display of college stamps, specimens of other British local stamps. The Edinburgh and Leith Circular Delivery Company, which started in 1865, was the forerunner of several similar enterprises in London, Liverpool, Birmingham, Glasgow, Dundee and Aberdeen. Specimens of the stamps issued by all these companies, all of which were suppressed in 1867, are included in the very fine English section of the Tapling collection.

Mr. Bacon, who is more intimately acquainted with the collection as a whole than any other living philatelist, describes it as being singularly rich in the stamps of every country, and it is difficult to specify one which is more perfectly represented in it than another.

One feature of the collection, which has largely aided scientific philatelists in their researches, is the splendid series of re-constructed sheets of certain stamps, which, owing to the process employed in their production, are not all exactly alike on the sheet. The re-constructed or re-arranged sheets show the positions which stamps, slightly differing in type, occupied on the sheet as originally sent out by the post office.

A few of the chief gems of the vast accumulation may well be enumerated. In the Mauritius portions there are two varieties which are deemed too valuable to leave in the cases. The first of these is the One Penny red stamp of 1847, bearing the words Post Office on the left

hand side. The specimen, which is in perfect condition, used on the entire original envelope, should be worth between £800 and £1,000, and was the chief gem in Major Evans's fine lot of Mauritius stamps. A similar stamp, after having occupied a corner in the Earl of Kintore's album, was recently acquired by H.R.H. the Prince of Wales for £850; the companion stamp—the 2d. blue "Post Office" Mauritius, is also represented by a superb copy (in this case unused) at the British Museum. This Mr. Tapling procured in exchange from Herr v. Ferry, whose albums contain four specimens of these two stamps. It may be mentioned that the British Museum specimen is only slightly inferior to the one the Prince of Wales purchased at auction in January, 1904, for £1,450—there are fuller margins round the Prince's stamp. In all the other early issues of Mauritius, the Tapling collection unquestionably comprises a superb display.

Foremost among the Hawaiian specimens is the two cents of the first issue. This appeared in 1851, and within two days of its issue the General Post Office at Honolulu was burnt down, and with it the

stock of these stamps. Only a dozen copies are known to remain, and in 1889 a specimen was sold for £740. It is a very unpretentious looking type-set label, to which perhaps none but the trained stamp collector would give a second thought if it were encountered outside the precincts of the stamp album. A small reproduction is given here of the first page of the Hawaiian portion of the collection, including the specimen of the rare two cents. This serves not only to give a general idea of the arrangement, but also to show one of the most valuable pages in the whole collection, representing not less than £2,000. The two stamps at the top have, however, been removed, and are kept with the other great rarities.

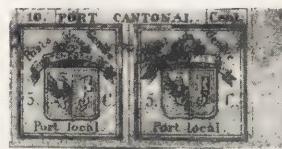
Another specimen of the greatest rarity is the 2 cents. British Guiana, 1850. This consists of an ill-formed circle enclosing the type inscription "British Guiana, 2 cents,"



ZURICH



RÉUNION



SWISS CANTONAL



RÉUNION

The Connoisseur

printed in black upon rose-coloured paper. So crude were these labels that, as a prevention against imitation, the postmaster initialled every specimen that was sent out. An unused pair of these stamps has fetched as much as £1,000. The 4 cents British Guiana, 1856, is also represented, its value being close upon £100.

Another remarkable stamp in the collection is the 81 paras Moldavia, 1858, which is worth a very large sum—a specimen was sold at auction for £320, but copies have been sold since for considerably less amounts.

The collection is very rich in triangular Cape of Good Hope stamps, which are particularly popular with all classes of collectors; a 1d. so-called "Woodblock" specimen is illustrated here.

The 12d. black Canada, 1851, is of great rarity, and usually fetches from £70 upwards when offered at auction; the Tuscany 3 lire of 1860 is of about equal value; so also is the stamp issued by the post-master of Brattleboro', in the United States, in 1846, some months before the Governmental issues appeared.

The two Réunion stamps illustrated, the 15 centimes and 30 centimes, are worth £50 and £60 respectively; Nova Scotia's 1s. violet of 1851, the famous Swiss "Double Geneva" of 1843, the Zurich 4 Rappen, also of 1843, and the Connell stamp, bearing a portrait of Postmaster-General Connell, of New Brunswick, are worth approximately £20 apiece.

The collection also contains a very fine series of telegraph stamps and embossed envelopes, newspaper wrappers, and post-cards. Of particular interest are the Sardinian letter sheets of 1818 and 1820, two decades earlier than the introduction of the adhesive postage stamp in 1840; these are sheets of paper impressed with a circular stamp enclosing a design of a mounted post-boy blowing his horn.

New South Wales was before the "Mulready" envelope of 1840, with its "Sydney letter sheet," which is also shown in the collection. This appeared in 1838, and the sheets were sold in

packets of a dozen for 1s. 3d., and did postal duty locally in Sydney.

The "Mulready" envelopes and letter sheets are well represented, and an interesting, though not very rare specimen, is the "balloon post" letter sheet, on which messages from the Parisians were carried by balloon during the siege of Paris; fifty-four balloons leaving Paris between September 19th, 1870, and January 28th, 1871, carried nearly two and a half million messages.

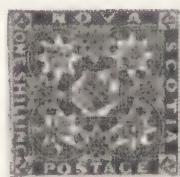
These are but a few of the points of interest in this bequest. It is to be regretted that the trustees of the British Museum cannot continue the collection in the interests of philately and of postal history, to say nothing of the other utilitarian value which such an encyclopædia of engravings must prove to artists, designers, printers and colourists. The collection, so far as it goes, is practically complete, but it stops at 1890. It had been Mr. Tapling's intention not to include stamps issued in 1890 and later, thus closing his collection with the issues of the year 1889; but now that the collection occupies a distinguished position in the British Museum, and is available for reference to all, its value would be vastly increased by bringing it up to date. Want of space, probably, more than anything else, is responsible for the reluctance of the trustees to add to the collection, for philatelists themselves would be ready to provide a permanently complete collection, the expenses of which would not be great, as the specimens could, in the case of the Colonial stamps, be supplied from the Crown Agents, or, in the case of foreign stamps, from the headquarters of the Postal Union at Berne.

As the collection stands, however, it is a monument to the perseverance and magnanimity of Mr. T. K. Tapling, whose splendid bequest has made his the first name among philatelists, and stamp collectors are indebted more than they can well appreciate to the skill and ability with which Mr. E. D. Bacon has prepared the stamps for their edification and pleasure.

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BRATTLEBORO'



NOVA SCOTIA



J. Reynolds pinx.^t

B
F. M. Ardell fecit

Frances Countess of Essex

Published according to Act of Parliament, 1757 & Sold at the Golden Head in Covent Garden.



Pottery and Porcelain

Crouch Ware Part I. By Wm. Turner

WHILST editing a book on *William Adams, an Old English Potter*, this question was thrust on my attention. I found there was a certain amount of soreness felt by some Staffordshire men on account of the attitude taken up by modern authorities regarding it. A considerable correspondence ensued; the great libraries of Manchester, the Bodleian at Oxford, and the British Museum were ransacked; and some digging was done at an old Derbyshire Potworks, from which some light upon the subject has been obtained. Being a stranger to the county of Stafford, there was no preconceived predilections on my part to subserve. The only object held in view was diligently to look out for the truth. If my fallible, human judgment has erred in any way let it be corrected; I for one will welcome that correction if founded on fact.

For the sake of the general reader—the expert needs no such evidence—the illustrations cover, for this first article, the whole field, so to speak, of salt-glaze ceramics. This mode will show where the “Crouch Ware” element comes in. Prof. Church, in his admirable *Handbook on English Earthenware*, summarizes the periods thus:—

Prior to 1720. Archaic (?Crouch Ware, etc.)

1720 to 1740. Fine sharp work.

1740 to 1760. Coloured enamels in decoration.

1760 to 1780. Decadence.

That is the English salt-glaze history in a nut-shell. But, in regard to Continental work, he

points out that some authorities assign its origin to the 12th century; that in the 14th century crude ornamental work appeared; but it was only in the second half of the 16th century that the “veritable decorated German and Flemish stonewares were made.” Certainly, the learned professor is a master in terseness of expression.

Now, as to our illustrations:—No. i., The Cruche, is German; No. ii., a mug, is Staffordshire Crouch Ware, and has the greenish glaze and ruder markings attributed to the period before 1720 by Mr. Solon. No. iii., the two lovely cups, belong to the next period. They are so thin as to be translucent, and are, therefore, almost porcelainous. They represent the fine sharp work which, together with the enamelled, brought forth the admiration of M. Brongiart and Demmin, the much esteemed French ceramic authorities. They called that class of it *ces jolies poteries*, with other terms of praise and appreciation. Then come Nos. iv. and v., an enamelled teapot, to represent the third period (1740 to 1760). I have called it a teapot, but it is labelled “Punch,” and was used, doubtless, for that beverage, so popular with our forefathers of the 18th century. The enamelling is so good that some connoisseurs have attributed it to the two Dutchmen (not the Elers Brothers, remember) who were secreted in the garden of William Adams, of Bagnall, where a muffle was erected for their use. No. vi. is a dated jug—1768—and there we see plainly the



NO. I.—JUG OR CRUCHE OF LIMBURG STONEWARE, SALT-GLAZE
12½ IN. HIGH

"decadence" spoken of by Prof. Church. In No. vii. we have a cup and saucer attributed to Dwight, whose patent was taken out in 1671, and who died about 1737. Hence, it cannot be classed within the professor's periods. Probably they were made before 1720, but even so cannot be called "Crouch Ware," because they were not the produce of Staffordshire. Dwight called his Bellarmines and "Cruches" (pitchers) "fine stone Gorges" — a term, according to Chaffers, used in his time, and may be employed now, so far as I know.

For the reproduction of the "Cruche" (No. i.) I am indebted to the authorities of the Victoria and Albert Museum. For Nos. ii. to vii. to my friend, Mr. Micah Salt, of Buxton, whose collection of "Salt-Glaze" and Wheildon



No. II.—MUG OF CROUCH WARE OF STAFFORDSHIRE
7½ IN. HIGH
SCRATCHED AND DAUBED WITH DARK-BROWN COLOUR

Wares is, in some respects, rare and important. In No. viii. we have a teapot of salt-glaze, which has a historical reminiscence connected with it, rendering it unique. In 1745, on the retreat from Derby, Prince Charles partook of tea, brewed in this particular teapot, at the house of Mr. W. Adams, Bagnall, Staffordshire. The "pot" was made at the Brick-house Pottery, Burslem, by J. Adams, some time previously. That fixes the time and period. I

am indebted to Mr. Percy Adams and the Tunstall Museum Committee for a photograph of it.

With the aid of these specimens and Prof. Church's clear definitions, any one can easily grasp the leading details of the history of our famous salt-glaze manufacture up to the end of the

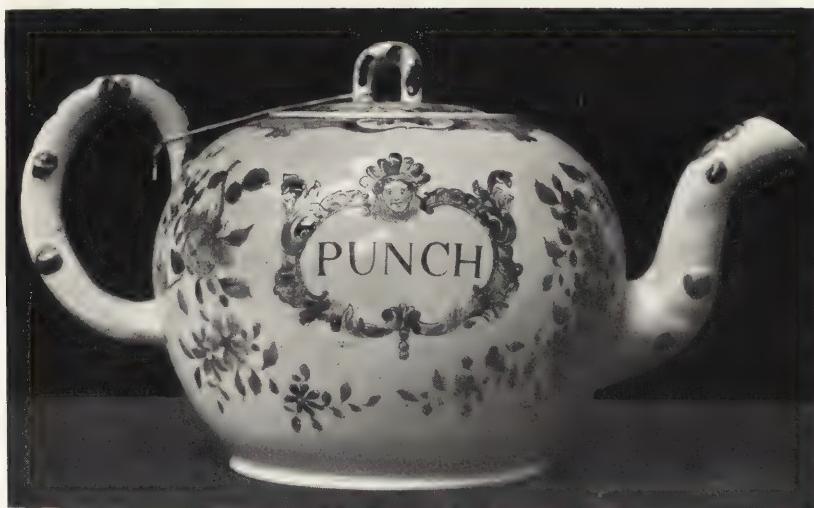


NO. III.—WHITE SALT-GLAZE CUPS

2½ IN. HIGH

STAFFORDSHIRE WARE

Crouch Ware



NO. IV.—ENAMELLED SALT-GLAZE PUNCH (OR TEA) POT
STAFFORDSHIRE WARE IN COLOURS

6 $\frac{3}{8}$ IN. HIGH

18th century. With more modern productions I am not concerned.

Now, a word about the position. In 1829 Dr. Simeon Shaw published his *History of the Staffordshire Potteries*. He gave an account of a servant girl, in the year 1680, leaving a pot of pickle to boil over, and the salt adhered to the sides and formed a *partial glaze*, which gave a "hint" to Palmer, the potter at Bagnall. He and others experimented and discovered the secret of salt glazing, which about the year 1690 they called "Crouch Ware." This theory was adopted by Jewitt, Chaffers, and others until the years 1884 and 1885, when Prof. Church published his *Handbook* and Mr. Solon *The Old English Potter*. It is pointed out in those volumes that it was chemically impossible a glaze could be formed under the circumstances stated. Since then the question has got mixed, and Staffordshire is dissatisfied. It is not the unscientific potter or connoisseur only who demurs, but I have the authority of an eminent analytical chemist — F. H. Alcock, F.I.C., F.C.S., Birmingham — to say that he thoroughly believes in Dr. Shaw's first

story. Also, that it is possible to get the required temperature in a range, though not in an open fire. If so, why not in the old-fashioned closed oven for baking bread? — a system still used in North Wales. I have seen the remains of such an one in Derbyshire. We do not know the whole circumstances of the case. No doubt Shaw was loose and even inconsistent sometimes in his mode of stating scientific facts. In *The History of Staffordshire Potteries* (1829) he states that the sides of the pot were partially glazed, and Palmer

availed himself of the *hint*. But, in *The Chemistry of Pottery* (1837) he says, "The sides of the pot were quickly red hot. . . . yet when cold were covered with an excellent glaze." Also, that Palmer told other potters, and, at Holden Lane (Adams) and Green Head and Brownhills (Wedgwood), salt-glazed ware was soon afterwards made, but before the Elers Brothers arrived. Further, it had long been known that "chloride of sodium (common salt) is decomposed and . . . when mixed with sand and exposed to a considerable heat, a vitrescent substance was the result." Of course Dwight had found out the secret nearly a decade before, to say nothing of what was done on



NO. V.—ENAMELLED SALT-GLAZE PUNCH (OR TEA) POT
STAFFORDSHIRE WARE IN COLOURS

6 $\frac{3}{8}$ IN. HIGH

The Connoisseur

the continent. The lapse of eight years had either strengthened Dr. Shaw's information, or he was trusting too much to memory, without referring to his own book. Judging from what is said of his history probably the latter was the fact.

The chemical authorities inform us that a salt glaze on stoneware can only be formed at a temperature of $1,200^{\circ}$ C. That would mean about $2,192^{\circ}$ F. Is it possible to obtain such a heat by an open fire? We are assured not, and so far as my experience goes, we cannot. On experimenting with a crucible ("Battersea Round"), filled with a mixture of salt and water, it boiled over, and the salt wreathed round the sides of the vessel; but it was easily swept off. According to Attfield, salt boils at 224° F. Another trial was made and the vessel was allowed to remain after the fluid was boiled dry. The fire—of wood and coal—was heaped up and the crucible cracked. But a whitish coating was formed both inside and out, which remains to the present day, after the lapse of 17 months. It can be wiped off: it is *not* a glaze. But was this not like the indication of a glaze which Shaw alluded to in his first work? A third trial was made. A piece of fire brick was covered with moistened salt, and a blowpipe was applied. The salt was fused and what appeared to be a glaze was formed. It was like a piece of glass. But it, too, was washed off, though with some difficulty.

The glaze by salt cannot be formed except at the enormous temperature named, in a vapourous atmosphere produced by fusing the salt on a biscuit body with a large amount of silica

in it. That is, indeed, what M. E. Bourry and other authorities tell us. Yet that does not upset Dr. Shaw's theory of the accident at Stanley Farm being a suggestive one, which the potters of the neighbourhood turned to good account. My own little experiments endorse that view. Men's minds were charged with the thought—the premonition of it. Just as in the case of the Germans of the 16th century who, according to Prof. Church, found out a development in salt glazing in several places at once. Even as John Sadler, in 1749, saw some children sticking bits of paper on pieces of earthenware, and the embryonic idea of transfer-printing was suggested to him, so the idea of the salt-glaze may have been forced on the mind of Palmer. It has been claimed for the Brothers Elers that they brought the invention to Staffordshire. There are a variety of arguments used. One can

not call them facts. The historical question I will endeavour to treat in another article, but, *a priori*, as Shaw puts it, the Dutchmen came to Bradwell to make money out of their fine, red ware. The "Crouch" pieces could not pay them. In Wedgwood's statement of their earnings (see Chaffers' *Marks and Monograms*) the average takings for 42 master potters was for each only about £3 6s. weekly. Their men had to be paid out of this sum. The Elers, on the other hand, got a guinea and more apiece for their "red porcelain" teapots. They were really works of art, and have been much sought after by collectors.

It is argued that we should not disparage those men because they were foreigners. That



NO. VI.—DATED JUG OF SALT-GLAZE
 $8\frac{3}{4}$ IN. HIGH
STAFFORDSHIRE SCRATCHED WARE
LINES FILLED IN WITH BLUE

Crouch Ware

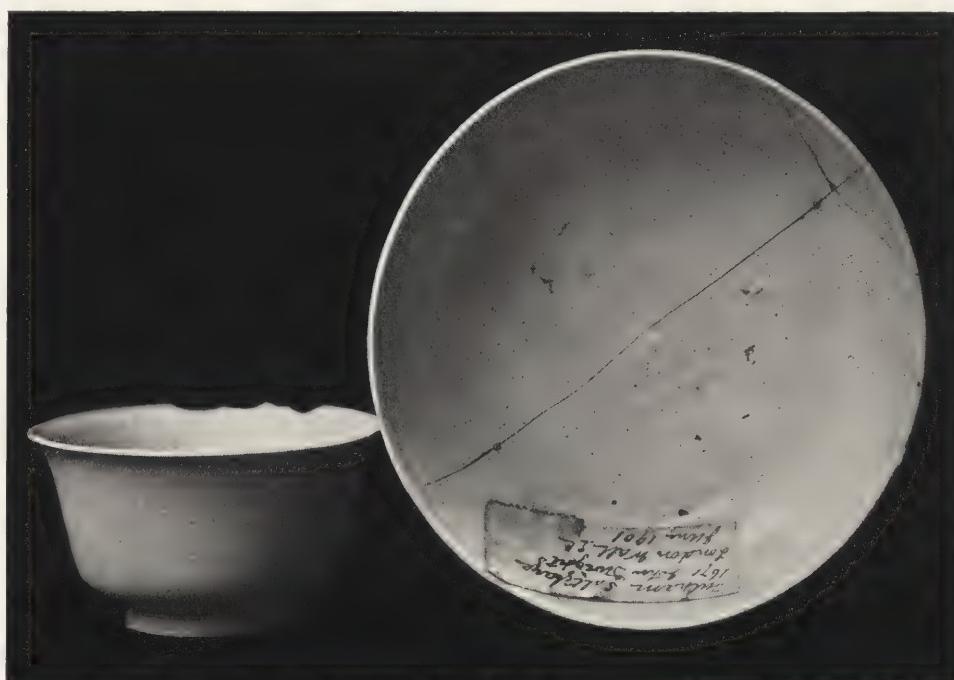
is begging the question. The point is to get at the truth, no matter who suffers. There is no question of the identity of the Elers red ware and its fine finish and decoration. They have had oceans of praise for that, but there is no reason why the Staffordshire men should be deprived of any credit due to them. It is argued, again, that because they came from Holland the secret must have been known to them. Perhaps so, perhaps not! It may as truly be argued that, because two Dutch potters settled in London in 1650 and made Delft ware all their lives, they communicated the salt-glaze secret to Dwight 20 years after their arrival. No one alleges that.

Another argument is that Dr. Plot, who visited Staffordshire about the year 1680, and wrote his history of the county, never mentions salt-glaze. How could he if the potters had not succeeded in making it? Such secrets are not cried out from the house-tops: Crouch ware (so called) was not made till 1690.

The potters were experimenting in the meantime. That assertion rather tells in their favour. Besides, if we look into the good doctor's *History of Oxfordshire*, he serves Dwight in the same way. Dwight is mentioned as an Oxford man, as the discoverer of porcelain and the "mysterie of Cologne Ware," but there is not a word about salt-glaze. The "Gorges" may have been bare clay, or lead-glazed or salt-glazed, but the Doctor says nothing to enlighten us. There are several other moot points which I cannot stay to examine, for I want to explain some researches at Crich, as bearing on the names, etc., of Crouch Ware and Crouch Clay.

In *The Old English Potter* we are told that the name probably arose from the employment of the

white clay of Derbyshire, called "crouch clay," which was used to make the glass pots (crucibles) at Nottingham. Also, that the name is found in several unspecified documents. I have ransacked Farey's *Survey of Derbyshire* (1815) and other geological books bearing on such subjects, but without seeing the name. Such geological authorities as Prof. Boyd-Dawkins and H. Arnold-Bemrose, Esq., F.G.S., inform me that there is no such name in the geological records of the clays of Derbyshire. The first man to mention the words "crouch clay" is John



No. VII.—CUP AND SAUCER
CUP, 1½ IN. HIGH; SAUCER, 4½ IN. DIAMETER

DWIGHT'S WHITE SALT-GLAZE WARE

Houghton, who wrote in 1692. He gives a list of clays of various counties. I have examined his book in the Reference Library at Manchester. He says it is a "clay with flat or thin sand, glistening with mica—the crouch white clay of Derbyshire of which the glass pots are made at Nottingham." He published in London weekly papers from 20th March, 1692, for the "Improvement of Husbandry and Trade," and received reports from the counties, etc. Dwight is mentioned and his name is variously spelled; in one case he is called "Dowoit." Could the word "crouch" not be a mutation as well? Most probably, and for this reason: there was a pot-works at Crich, near Matlock, Derbyshire. It is

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only mentioned by Llewellynn Jewitt, in his *Ceramic Art of Great Britain*; I have not found it in any other writer on ceramics. Jewitt gives no particulars about it. I, together with Mr. Salt and his son, have explored the site. We found some interesting fragments, such as: salt-glaze, white ware; salt-glaze, brown ware; salt-glaze, brown ware, incised with letters; salt-glaze, brown saggers; salt-glaze, cockspurs or "bobbs"; pieces of slip ware; lots of pantheon ware; bit of a puzzle-jug; pieces of glass; pieces of clay; piece of a crucible, etc.

There is a tradition that the crucibles were made for the Bank of England. The saggers are usually large, with holes in them about 3 in. in diameter for the salty fumes to go through and encircle the object within. The trench cut was about 6 ft. by 4 ft., and 3 ft. deep. There are tons of these wasters left. On making inquiry, I find in an old deed that Lady Dixie transferred the ground to Thomas Morley, potter. That would be about the middle or end of the 17th century. I cannot fix the date nearer yet. Another deed mentions Thomas Dodd, potter, bankrupt in 1763. But I have seen a posset-pot, dated 1777, which has come down in a family at Crich, and the members have always called it Crich Ware. That is modernly—in the present generation. Then I find, historically, that Crich has had its name mutated very much.

Crice, in *Domesday Book*, A.D. 1085.

Crech, in the *Harleian MSS.*, A.D. 1195.

Cryche, in an *Elizabethan Muster Roll*, A.D. 1580.

Creach, in Camden's *Britannia*, A.D. 1586.

Cruche, in an *Indenture of Feoffment*, A.D. 1612.

Critch, in Houghton's *Husbandry*, etc., A.D. 1693.

Crich, in Farey's *Survey of Derbyshire*, A.D. 1815.

Now, if Houghton could mutate Dwight into Dowoit, it is, surely, quite possible and probable

that he mutated "Cruche" or "Critch" into "Crouch." That is, his reporter from Derbyshire might have heard the name spoken in the *patois* of the county, and put it down phonetically as was very much the practice then, for the English language was only emerging from its original covering of old Norman French. I was at one time inclined to think that the word "Crouch Ware" had been mutated from the word "Cruche"—old French for pitcher, as used by Molière; but I am now, after more recent investigation, inclined to agree with Mr. Solon, that the words are derived from "Crouch Clay," and that clay was "Cruche Clay" in the 17th century, and now the clay from Crich.

An analysis could not be effected in Houghton's time, but the microscope had been in use for a century previously. Hence, no rigid comparison can be made, but the piece of clay found at Crich in August last, under the microscope seems to correspond with Houghton's description, viz., a whitish grey, with glistening particles (? mica), "and flat or thin sand."

The inferences are that this old pot works was established in the 17th century, and existed about the length of a century; that crucibles were made of "Cruche clay," as at the Nottingham factory; that salt glaze "pots" were made there very early; that the body is comparatively soft—not hard like the Brampton brown ware; that the same clay was sent to Nottingham; and that it was called "Crouch clay" by Houghton. Hence, the Staffordshire potters called their ware "Crouch ware," because the clay they formed of "Clunch" and Mow Cop sand had the same constituents as the Derbyshire Crouch clay. Indeed Farey compares the two in set terms. He says two coarse "grits" of the Derbyshire coal measures very much resemble



No. VIII.—TEAPOT OF SALT-GLAZE
DRAB WITH WHITE RELIEF

3½ IN. HIGH

Crouch Ware

that found on Mow Cop, Staffordshire. Prof. Boyd-Dawkins writes to say : "From your description I should take it (the Crouch clay) to consist of a deposit formed by water traversing the Yoredale and millstone-grit shales and sandstone. I should look for it all along the lower margin of the Yoredale beds." And these beds are found at Crich, as stated by Mr. H. Arnold-Bemrose, in his *Sketch of the Geology of the Lower Carboniferous Rocks of Derbyshire* (1899). It is possible that this actual Crouch clay may have been used by the Staffordshire potters. There was constant communication going on between the neighbouring counties. The "poor crate men," mentioned by Dr. Plot, were always on the road. And if Dwight and Elers, from London, could find the red clay of Bradwell Wood, near Burslem, surely the potters of Staffordshire would find what was good for them in a sister county ! But we have it from Glover's *History of Derbyshire* (1829) that certain clays were sent to the potteries, although he does not mention "Crouch clay," nor does he give a limit of time. In fact, clays are even now sent from Derbyshire across the border.

Then, as to time : At Nottingham they used this clay in 1693. A pottery had been at Nottingham as early as 1641 ; *vide* Deering's *History of Nottingham*. There is a double-cased posset-pot in the possession of my friend, Mr. Cox, of Whalley Range, Lancashire. It is dated 1700 at Nottingham, and has an inscription on it. The potting is of the best of that peculiar lustrous glazed brown ware for which Nottingham has always been famous. It is glazed with salt. Can it be supposed for one moment that the Nottingham potters produced this fine specimen for the first time ? No ! It took years of education to reach that level. If so, the same remark applies to Crich. There is an undoubted Crich posset-pot,

(No. ix.), dated 1717. It has a family history, given to me by Mr. Wake, of Fritchley, close to Crich. It is well potted and nicely decorated.

This evidence points clearly to the fact that the Nottingham and Derbyshire potters knew all about the salt glazing long before the close of the 17th century. Surely, it cannot be supposed for a moment that they learned their business from the Elers, who buried themselves—so to speak—in Bradwell Wood from 1690 to 1710, and then left suddenly. Meantime, they guarded their secrets so closely that only half-witted men were employed by them. And only when Astbury had wrenched the red ware secret from them did they leave the place and return to London.

If such was the case with the Derbyshire and Nottingham men, the Staffordshire potters have just as strong a claim. But of this I shall speak in the succeeding article, in which the historical evidence will be more explicitly dealt with.

Before closing this sketch there is a point regarding Crich which may be of importance to those connoisseurs who take a special interest in what is called "Nottingham Ware." Its "lustrous glaze," so much commented upon by ceramic authorities, is the same as that on Crich pots. The body, too, of the latter is soft, as compared with Brampton ware ; so is that of some so-called "Nottingham." Hence the two are difficult to separate unless marked. Another

feature of "Crich" is that we found a piece of what looks like part of a "Bellarmine" freckled, just like the Elizabethan stoneware jug figured in Church's *Handbook*, page 16. This is curious ! It reminds me, too, that in Chaffers' *Marks and Monograms* (1874), p. 612, there is a list of potters at Burslem (1710-1715), two of whom are described as making "freckled" ware. Can that mean salt-glaze ? because the "freckles" of the Crich piece are salt glazed.



NO. IX.—POSSET POT
BROWN SALT-GLAZE CRICH WARE, 9 IN. HIGH

The Connoisseur

King Edward VII. Adhesive Postage Stamps.*

I. GENERAL ISSUE.

Values.	Date of Registration.	Date of First Delivery.	Date of Issue.
½d. ...	26th Sept., 1901	11th Nov., 1901	... } 1st Jan., 1902.
1d. ...	14th Oct., 1901	28th Nov., 1901	... }
1d. (re-registered) ...	18th Sept., 1903 (for books)	... ...	Not yet issued.†
1½d. ...	1st Feb., 1902	17th Feb., 1902	21st Mar., 1902.
2d. ...	15th Mar., 1902	15th Mar., 1902	25th Mar., 1902.
2½d. (mauve on blue) ...	3rd Dec., 1901	... ...	Not issued.
2½d. (blue on white) ...	17th Dec., 1901	20th Dec., 1901	1st Jan., 1902.
3d. ...	1st Feb., 1902	17th Feb., 1902	20th Mar., 1902.
4d. ...	29th Mar., 1902	26th Mar., 1902	27th Mar., 1902.
5d. ...	3rd May, 1902	1st May, 1902	14th May, 1902.
6d. ...	3rd Dec., 1901	12th Dec., 1901	1st Jan., 1902.
9d. ...	5th Apr., 1902	7th Apr., 1902	7th Apr., 1902.
10d. ...	28th June, 1902	24th June, 1902	3rd July, 1902.
1s. ...	25th Feb., 1902	1st Mar., 1902	24th Mar., 1902.
2s. 6d. ...	27th Dec., 1901	13th Jan., 1902	... }
5s. ...	13th Feb., 1902	25th Feb., 1902	5th Apr., 1902.
10s. ...	25th Feb., 1902	5th Mar., 1902	... }
£1 ...	3rd Mar., 1902	5th Mar., 1902	16th July, 1902.

2. SPECIAL ISSUE FOR USE IN BRITISH POST OFFICES IN THE LEVANT.

Value.	Date of First Delivery.	Value.	Date of First Delivery.
40 paras on 2½d. ...	6th Feb., 1902.	4 piastres on 10d. ...	6th Sept., 1902.
80 „ 5d. ...	5th June, 1902.	12 „ 2s. 6d. ...	29th Aug., 1903.

3. OFFICIAL STAMPS.

A. QUEEN VICTORIA STAMPS.

Description and Value.		Date of First Delivery and Approximate Date of Issue.
<i>Army Official</i>	6d. (overprinting warrant 4th October, 1901)	... ... ... ... 7th Nov., 1901.
<i>Board of Education.</i>	5d. (of these 60,000 were printed, but only 4,800 used) ...	... ... ... ... 19th Feb., 1902.
<i>Inland Revenue.</i>	1s. (of these 30,000 were printed, but only 2,000 used) ...	... ... ... ... 19th Feb., 1902.
<i>Office of Works.</i>	6d. (warrant 5th June, 1901) ...	... ... ... ... 14th June, 1901.
	1s. (warrant 18th October, 1901) (2,400 only ordered and printed) ...	... ... ... ... 5th Nov., 1901.
	½d. (green) (warrant 23rd October, 1901) (6,000 only ordered and printed) ...	... ... ... ... 5th Nov., 1901.
	5d. (of these the number ordered and printed was 12,000) ...	... ... ... ... 29th Apr., 1902.
	10d. (of these the total quantity overprinted was 800 stamps) ...	... ... ... ... 28th May, 1902.

B. KING EDWARD VII. STAMPS.

Description and Value.		Date of First Delivery.	Description and Value.	Date of First Delivery.
<i>Admiralty.</i> (First type.) ½d., 1d., 2d., 2½d., 3d.	12th Mar., 1903.	<i>Inland Revenue.</i>	½d. and 1d. ...	4th Feb., 1902.
(Second type.) ½d. ...	May, 1903.		2½d. ...	19th Feb., 1902.
Remaining values as above ...	Sept., 1903.		1s., 5s., 10s., and £1 ...	29th Apr., 1902.
<i>Army Official.</i>	½d. and 1d. ...	23rd Aug., 1902.	Office of Works.	½d. and 1d. ...
6d. ...	11th Feb., 1902.	19th Feb., 1902.	2d. and 2½d. ...	29th Apr., 1902.
<i>Board of Education.</i>	½d., 1d., and 2½d.	6th Feb., 1904.	10d. ...	28th May, 1903.
5d. ...	23rd Dec., 1902.	30th Oct., 1902.	Royal Household.	½d. ...
1s. ...	29th Apr., 1902.	19th Feb., 1902.	1d. ...	29th Apr., 1902.
<i>Government Parcels.</i>	2d. ...	28th Aug., 1902.		11th Feb., 1902.
6d. ...	17th Dec., 1902.			
9d. ...				
1s. ...				

The following lists of post cards, letter cards, newspaper wrappers, and envelopes are confined to the new dies bearing the King's Head, the only other issues during the reign being the ½d. of the Queen's Head died on envelopes, post cards, and wrappers,

* Tabulated List in conclusion of H.R.H. The Prince of Wales's Article in THE CONNOISSEUR for December, 1904.

† Since the above was written these books have been issued, *The Post Office Circular* of 15th March, 1904, announcing them as "Now on Sale." The Postmaster-General, in his report on the Post Office, dated 9th August, 1904, says: "These books have met with a considerable demand, the number sold during the first months of their issue being 132,130. I propose in the course of a few months to place on sale books containing twelve 1d. stamps and twenty-four ½d. ones; the price of these books also to be 2s. 0½d. each."

Adhesive Postage Stamps

altered to green, and the change of position of the stamp on registered envelopes:—

POST CARDS. I. GENERAL ISSUE.

Value.	Date of Registration.	Date of Delivery.
½d. (stout), single	20th Nov., 1901	2nd Dec., 1901.
" " reply	6th Dec., 1901	21st Dec., 1901.
" (thin), single	6th Dec., 1901	9th Dec., 1901.
" " reply	15th Jan., 1902	16th Jan., 1902.
1d. foreign, single	23rd Dec., 1901	2nd Jan., 1902.
" " reply	3rd Mar., 1902	5th Mar., 1902.

2. SPECIAL ISSUE FOR PATENT OFFICE.

½d. (stout), "patents" post card with 7½d. embossed. Patents stamp for specification	22nd Jan., 1903.
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3. OFFICIAL ISSUE.

Value.	Date of Registration.	Date of Delivery.
½d. (stout), overprinted "ADMIRALTY OFFICIAL"	12th Mar., 1903.

LETTER CARDS.

1d.	14th Dec., 1901	21st Dec., 1901.
" re-registered on alteration in mode of perforation ...	... 9th July, 1903.	

NEWSPAPER WRAPPERS.

½d.	20th Nov., 1901	3rd Dec., 1901.
1d.	22nd Jan., 1901	25th Jan., 1902.

STAMPED ENVELOPES (EMBOSSSED).

I. GENERAL ISSUE.

Description and Value.	Date of First Registration of Die.	Date of Delivery.
½d. Size N (Commercial), 5½ × 3⅓ inches ...	23rd Nov., 1901	20th Dec., 1901
" " O (Foolscap), 8½ × 3⅓ inches ...	(Die No. 3.)	15th Feb., 1902.
1d. " A, 4¾ × 3⅓ inches ...	... ...	31st Dec., 1901.
" " C, 5½ × 3 inches ...	23rd Nov., 1901	8th Jan., 1902.
(Not issued since January, 1903.)	(Die No. 5.)	7th Oct., 1902.
" (Commercial), 5½ × 3⅓ inches ...	... ...	23rd Jan., 1902
" " Size O (Foolscap), 8½ × 3⅓ inches ...	... ...	20th Jan., 1902.
3d. Registration, Size F, 5¼ × 3⅓ inches ...	... ...	30th Jan., 1902.
" " " G, 6 × 3⅓ "	... ...	31st Jan., 1902.
" " " H, 8 × 5 "	13th Jan., 1902	20th Jan., 1902.
" " " H², 9 × 4 "	... ...	30th Jan., 1902.
" " " K, 11½ × 6 "	... ...	31st Jan., 1902.

Values.	Date of First Registration of Die.
½d. (yellow) ...	8th Apr., 1902 (Die No. 15).
2d. (mauve) ...	27th Nov., 1902.
2½d. (pale blue) ...	21st Dec., 1901 (Die No. 9).
3d. (red-brown) ...	4th Nov., 1902.
4d. (vermilion) ...	4th Dec., 1902.
6d. (violet) ...	21st Dec., 1901 (Die No. 10).
10d.* (brown) ...	2nd Feb., 1903.
1s. (bright yellow-green) ...	26th Jan., 1903.

* This value is not now embossed for envelopes, being reserved for telegraph forms.

N.B.—Since the first registrations further die numbers have been registered from time to time as required for use. Up to the present time the numbers registered for the ½d. and 1d. run from 1 to 66; for the 1½d., dies 1 to 3; the 2½d., 1 to 5; and the 6d., 1 to 12.

2. OFFICIAL ISSUE.

3d. registration envelope, Size H², overprinted "ADMIRALTY OFFICIAL" ...	Date of First Delivery.
...	3rd Mar., 1903.

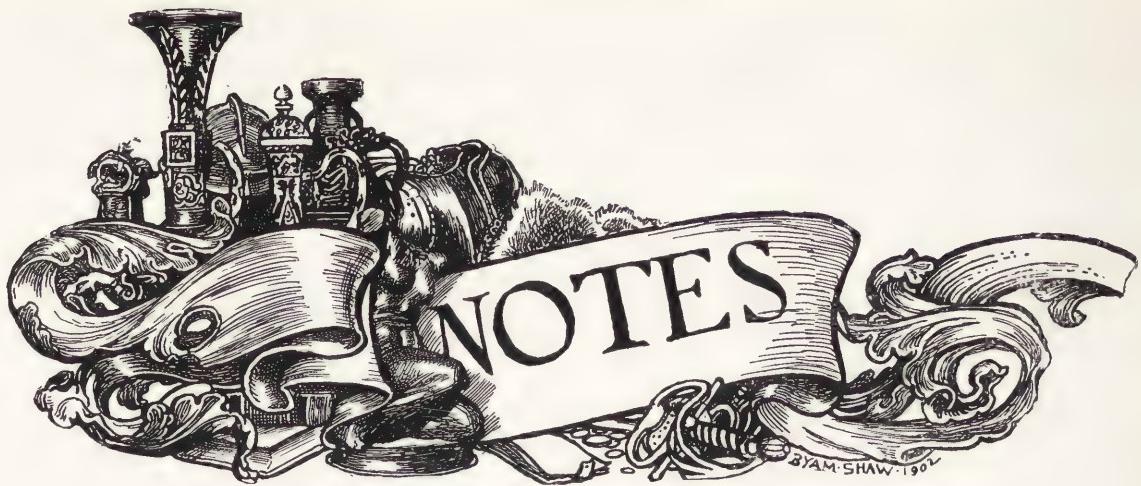
TELEGRAPH STAMPS AND STAMPED TELEGRAPH FORMS.

I. QUEEN VICTORIA ADHESIVE.

½d. (green), overprinted "ARMY TELEGRAPHS" (warrant dated 9th Aug., 1901) ...	... ... ...	23rd Aug., 1901.
N.B.—Army telegraph stamps are now abolished.		

2. EMBORESSED STAMPS OF KING EDWARD VII.

Form A¹ (for inlaid post office telegrams) with embossed 6d. stamp (as used for envelopes) ...	... ...	21st Mar., 1902.
Ditto, perforated, ditto ...	... ...	28th Feb., 1902.
Form A _M ^S I (perforated), for foreign and colonial telegrams, with embossed 10d. stamp ...	... ...	19th May, 1903.
Form A _E ^S I (for inland telegrams forwarded from Stock Exchange offices only) with embossed 6d. stamp ...	... ...	25th Feb., 1902.
Ditto, ditto, perforated, ditto ...	... ...	26th Feb., 1902.



ONE of the reigning beauties of the Court of Louis XV. was Madame de Parabère, a native of

Madame la Marquise de Parabère
By Charles Antoine Coypel

Brittany, and a daughter of Madame de la Vieuville. She was "tall and well-proportioned,—a *brunette*, her skin was clear and fresh. As handsome as Venus and Diana together, she was beautiful by day and ravishing by night." The King was greatly fascinated by her. She made a great sensation — her dress and her carriage, her equipage and her liveries, were all in the best taste. Her beautiful hair was arranged quite naturally, and was adorned with flowers or cunning little ribbon-bows ; one long curl was wont to fall caressingly upon her fair shoulder. At her bosom she wore roses amongst the chiffon.

Watteau and Lancret painted the panels of her carriage doors, and the delicate fans she was never tired of toying with ; one of the latter had Watteau's *Embarquement pour*

l'Île de Cithère upon it, done by the master's hand.

Louis XV. was accustomed to visit his fair *inamorata* in the splendid gardens of the Hôtel Parabère ; and there he and she and her ladies—the most lovely and the gayest of the gay—posed, whilst the painters of the Fêtes Galantes drew exquisite groups.

It was really due to her patronage and influence that the Count de Rothenbourg, the son-in-law of

the Marquis, and the friend and collector-in-chief of Frederick the Great, was able to gather together the unique collections of French pictures which now adorn the Palaces of Berlin and Potsdam.

The Marquise de Parabère sat repeatedly to all the greater painters of her day. Watteau has left some charming studies à la sanguine, and many small portraits of this lovely woman are introduced in his oil pictures.

Perhaps her sweetest likeness is that painted in 1723, by Charles Antoine Coypel, of which we give a reproduction. He



LA MARQUISE DE PARABÈRE

BY CHARLES ANTOINE COYPEL

Notes

was a member of the great Coypel artist family, grandson of old Nöel, son of Antoine, and nephew of Nöel Nicolas Coypel. Born in 1694, he died in Paris in 1752. He was named First Painter to Louis XV. at the instance of the fair marchioness. His portraits are his best work, though he excelled in *Conversations à la Watteau*.

Charles Antoine Coypel's compositions are quite remarkable for the skill with which he rendered his lights and his shadows—a ray of sunshine, or a bar of shade, are equally well transcribed. His bright lights burst out behind and above his figures and his trees, and give great actuality to his work. Like Nöel Nicolas Coypel, his uncle, he has produced a very delightful *vaghesse* around and about his figures, which adds immensely to their attractiveness. He had, too, something of the manner which later on made François Boucher so charming, namely, that of coyly fixing a smile or an eye-thrust. Elegancies of pose, as well as of costume, are quite noticeable. His heads, finely placed, have an alert and piquant effect; his hands are beautifully fine, and the colours of his dresses are richly assorted and well contrasted. He was a lover of Nature, and painted her at her best. He had few conventions, and he played no tricks; his portraits are true and speaking likenesses.

Charles Antoine Coypel worked in pastel as well as in oils. His works abound in French Galleries and private collections, but few have found their way to England. A very beautiful *Concert d'Amour* by him was exhibited at the London Guildhall in 1902.—EDGCUMBE STALEY.

THE object here reproduced measures $11\frac{1}{2}$ in. in height and is 9 in. broad and 4 in. deep. It represents the exterior of "Polito's Menagerie Old English Pottery of the wonderfull Burds and Beasts from most parts of the World, Lion," etc., according to the inscription on the show-cloth which

adorns the menagerie. This displays the elephant and castle (three sides of which are shown at once), flanked by monkeys, lion, tiger, and birds. The three lanterns below are curious. The platform is ascended by steps, and the panelled mahogany door is wide open. Here stands Madame Polito resplendent in muff, hat, and feathers, smiling a welcome to visitors. On her right stands a musician in flowing robes, coloured like the dress of harlequin, who blows a trumpet and turns an organ on which a monkey is seated. At the opposite end of the show is a similar harlequin beating a drum, and next to him are two other musicians playing trumpets. The entire piece is brilliantly coloured, and is a fine example of old English pottery, and, with the exception of two missing figures at the top, is in perfect condition.

IT appears that the art treasures of Italy Art are passing Theft through a in period of Italy grave danger. Encouraged by the great demand of the international market, and by the steady increase in value, bold thieves have devoted themselves to the task of robbing country, and even town, churches of their masterpieces. In

the last three years numerous works have thus disappeared, and only a few of these have been traced by the authorities. The series of thefts commenced in August, 1901, with Sassoferato's *Madonna of the Rosary*, then followed the plate of the church of Rivori; the silver of the Cathedral of Caserta Vecchia; a picture by Cola dell' Amatrice, and the famous cope of Nicholas IV. from the Cathedral of Ascoli Piceno; a tabernacle by Luca della Robbia from the Oratory of Legri, near Calenzano; a whole collection of wonderful fourteenth century miniatures from Pienza Cathedral; and finally, a short time ago, a polyptych and an altar cloth of exquisite workmanship from the principal church at Osimo.



POTTERY REPRESENTATION OF POLITICO'S MENAGERIE

The Connoisseur

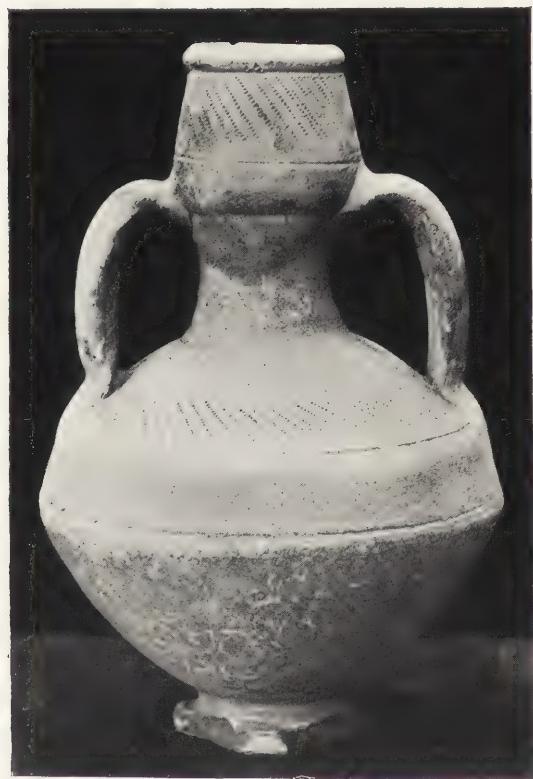
This polyptych, the work of one of those numerous unknown Venetian painters who, in the fifteenth century, travelled through the marshes in search of work and fame, shows Vivarinesque traits, and seems painted in monochrome. The centre part depicts a *Crucifixion*, in which the fine composition is worthy of the realism of the figures ; the two wings are painted on both sides. The right shows on one side the Betrothal of the Virgin and the Annunciation, on the other St. Mark, St. Antony and other Saints : on the left, outside, is painted St. Barbara with three companions, and on the inside, St. Michael, St. Francis of Assisi, and other Saints. The polyptych belongs to the end of the fifteenth century—an indication as to the date is afforded by a cannon near the figure of St. Barbara.

Unfortunately, this interesting picture has never been photographed, but an engraving of it was published in 1805 in a small volume of local memories.



TILED RECESS IN HALL OF 15TH CENTURY HOUSE

THIS Recess, which is lined with old Dutch tiles, is in the hall of a large house built in Note on the 15th century by a wealthy Flemish Recess weaver, who had a large mill at the back of the house, and used the recess to wash his hands immediately on entering the house.



CINERARY URN

[Photo. by Linden, Ryde, I.W.]

THIS Urn was recently discovered in a brick-field near Ryde, I.W. Mr. J. J. Carall had occasion to call at one of the workmen's cottages Cinerary Urn on the 6th of July, and noticed it standing at the foot of the stairs filled with ornamental grasses. Upon enquiry he elicited the fact that it had recently been dug up in the clay pit, and was quite intact with the exception of a little chipped off the base, and became the purchaser for a few shillings. Notice the ornamentation, which has apparently been done with a pointed stick or arrow. Height, $10\frac{1}{2}$ in.; circumference around centre, 22 in.; circumference around upper portion, 7 in. It is made of red earthenware rudely glazed with a light brown substance, and notwithstanding its massive appearance is extremely light.

Notes

A CORRESPONDENT writes:—In the issue of the *Hampstead Annual* for 1903, a portrait of a lady

A Portrait of Mrs. Siddons is given as the frontispiece. It is described as being that of Mrs. Siddons, reproduced from an engraving by P. W. Tomkins, after a drawing by John Downman, A.R.A. The same portrait, reproduced in a slightly different manner, appears as an illustration in a book entitled *The Two Duchesses*, edited by Vere Foster, and published by Messrs. Blackie & Son. In this book it is stated to be a portrait of Elizabeth, Duchess of Devonshire, reproduced from a picture in the possession of Sir A. Vere Foster, Bart.

In the print room at the British Museum there is an engraving from which the frontispiece in the *Hampstead Annual* has evidently been reproduced, for it is similar in every respect, except that the British Museum portrait is in colour, and that in the *Annual* is printed from an ordinary half-tone block, and both illustrations bear exactly the same inscription. On turning over the pages of the December Number of THE CONNOISSEUR I notice this portrait is given as a full-page illustration, and it is in colour, being a facsimile of the original print. This, too, bears the same inscription as the other two.

I should be interested to learn whether the picture really represents Mrs. Siddons or Elizabeth, Duchess of Devonshire. Perhaps some of your readers can throw some light on the matter.

Drawings by Old Masters (Williams & Norgate) MESSRS. WILLIAMS & NORRAGE are publishing in parts of ten prints each, a portfolio work of 100 drawings by old masters of the Dutch and Flemish Schools in the Royal collection of prints at Amsterdam. This publication, of which only 300 sets will be issued for the whole world, at £17 net, is edited by Mr. E. W. Roes, Deputy Director of the Royal Collection, and has an introduction by Mr. Lionel Cust. The method of printing and reproduction is superior to anything yet achieved. Every drawing has been reproduced, not only in practically its original value, but also exactly in its original colours, and it requires, indeed, the experienced eye of an expert to distinguish some of these prints from the original drawings. The collection consists of drawings by famous artists as well as by masters who have hitherto remained almost unknown, often on account of the extreme scarcity of their

work, and the plates represent the best and most characteristic productions of these artists.

MESSRS. GLENDINING & Co. point out to us that the order reproduced on page 254 of our

Will our Correspondent Explain? December Number, 1903, and described as a George III. order, is in reality a well-known badge,

bearing the portrait of King John of Portugal, who took refuge on board H.M.S. *Windsor Castle* during the rebellion of 1824. To the officers of this ship he presented this gold enamel badge, which has nothing to do with the King's Own Rifles or Windsor Castle, the Royal residence. Perhaps our correspondent, who is responsible for the erroneous description, will explain.

Exhibition of Old Glass Mr. C. E. JERNINGHAM's remarkable collection of old glass, part of which was recently on view at the Victoria and Albert Museum, South Kensington, is now exhibited at Messrs. Mortlock's Show-rooms—an exhibition that should not be missed by anybody interested in this fascinating subject.

IT is remarkable to what very general use leather was put in early times, and for what an infinite variety of articles it was employed.

The Mitre-case of William of Wykeham The process the material underwent consisted chiefly in boiling it, until it became so soft that it could be readily moulded into the forms required, and stamped with whatever designs were intended to be given to it. Leather, treated in this manner, was known as *cuir bouilli* or boiled leather. It subsequently attained an extraordinary degree of hardness, and objects made of it—which were not confined to boots, shoes, belts and gloves, and other articles of clothing as coats and hats, but included a variety of domestic utensils such as the leather flagons, known as “black-jacks,” and many others—are, in spite of their age, generally in good preservation, and fine examples are now keenly sought for by collectors.

A specimen of this class of workmanship of considerable historical importance is preserved at New College, Oxford. The object in question is the *cuir bouilli* mitre-case of William of Wykeham, Bishop of Winchester, Chancellor of England, and founder of New College, Oxford, and Winchester College. The case, 18 ins. in height,



MITRE-CASE OF WILLIAM OF WYKEHAM

is stamped with *fleurs-de-lis* still retaining some traces of gilt, and is enclosed by thin iron bands. Though upwards of five hundred years old—it dates from about the year 1400—it is tolerably well preserved, and is a good example of the leather work of the period. Remains of the jewelled mitre itself still exist at New College. Our thanks are due to the Warden of the College for permission to photograph this interesting object.—H. CLIFFORD SMITH.

THE silver charm shown here (the property of Mr. H. Clifford Smith), of German, or possibly of Dutch workmanship of the early part of the seventeenth century, is a well-finished example of a species of silver work now rarely met with. The figure, hung with five small bells, is that of a mermaid combing her hair with one hand and holding a looking-glass in the other; through the crown upon her head runs a tube, which, terminating in a pierced ball, serves as a whistle. The elegant open-worked chain, the total length of which, together with its pendant, measures $11\frac{1}{2}$ ins., is surmounted by a ring, so that the ornament could either be worn upon the person or suspended by a nail from the wall. Though intended primarily as an ornamental whistle, and perhaps as a child's rattle, this bauble seems to have possessed the additional signification of a charm. Bells, like the tinkling ornaments of the Daughters of Zion (Isaiah iii. 18), which were considered endowed with prophylactic virtue, were doubtless, as in the similar case of the

Silver
Charm

infants' coral and bells of the last generation, destined originally to avert the evil eye. The presence of a whistle helps to account for the association of mermaids—by a confusion formerly not uncommon—with the sirens of classical antiquity, who, by the charm and fascination of their music, lured sailors to destruction. Hence this charm, with its mermaid or siren and its pendant bells, must have been considered to possess the power of attracting to itself the dread fascination, and thus averting

the evil eye from the person of its possessor.



SEVENTEENTH CENTURY PENDANT CHARM

Notes

GENUINE enthusiasm and keen appreciation of the natural and artistic beauties of France and Italy are the links which connect the share of

On the Old Road through France to Florence (John Murray) each of the three contributors to this volume. Mr. H. W. Nevinson discourses on France, from Dieppe through the Châteaux country to Tarascon and along the coast-road;

Mr. M. Carmichael receives the traveller at the Italian frontier to take him to Genoa, Massa, Carrara, Pisa, Florence, not to speak of many pleasant excursions off the beaten track; and Mr. Hallam Murray accompanies both with his indefatigable brush, which helps to give substance to the word pictures of the two ciceroni. His drawings are excellent throughout, and give more than the mere outline of the places depicted: "he hints at something that lurks behind the visible beauty."

If fault must be found, we should object to the exaggerated angle of the leaning tower in the Pisa drawing; to the slight upward curve of the tiled roofs in "The Mercato Vecchio, Florence," which give the old square the appearance of a Chinese town; and to the colour of the Carrara marble mountains, which we have always seen dazzling in the sun like fresh-fallen snow. But these, of course, may have been seen by the artist in a different light, though the scene looks bright and sunny.

Of the two writers Mr. Carmichael is distinctly the more sympathetic. He speaks of places well known to every traveller and yet never touches on those points that make up the subject-matter of the popular guide book. He loves to investigate points that escape the notice of the local historian, and shows an amount of knowledge of Tuscan history and Tuscan ways which is only equalled by his love for Tuscany and her people. Perhaps his most interesting chapter is devoted to the circumstances attending the death and burial of Shelley and the part played by Trelawny. Aided by official documents, he disproves the romantic fiction about the saving of Shelley's heart from the flames, and many other inaccuracies which have crept into Trelawny's account.

If Mr. Carmichael again and again quite unnecessarily apologises for his extremely instructive and fascinating diversions, Mr. Nevinson does not consider it incumbent on him to do so, if he fills his part of the book with page upon page of far-fetched anecdotes, which have not even the charm of originality. Thus the prototype of his omnivorous Chinon friend, M. de Granbouche, is obviously to be found in Octave Mirbeau's M. Mauger: "Hardly had I assimilated German thought," says the former, "when I took ship for Delagoa Bay and devoured green mealies and the boiled heads of slightly putrefying cattle among the Swazis. Proceeding to Australia, I ate the dull white caterpillars that the natives draw from holes in the trees with thorns. I think it must have been on the same journey that I visited China to eat the glutinous bird's nest, and passing through British India, where I secured ghi, goor, and atta, I entered Persia to devour the tail of an Astrachan sheep. . . . " Against this we set the avowal of Mirbeau's gastronomic hero: "J'ai mangé de toutes les fleurs qui sont ici. . . Il y

en a de bonnes . . . il y en a de moins bonnes . . . il y en a qui ne valent pas grand' chose . . . D'abord, moi, je mange de tout. Et ce n'est pas seulement des plantes que je mange . . . c'est des bêtes aussi . . . des bêtes qu'on ne connaît pas . . . J'ai mangé des putois et des couleuvres, des mats et des grillons, des chenilles . . . Quand on trouve une bête, morte et vivante, une bête que personne ne sait ce que c'est, on ce dit: 'Faut l'apporter au capitaine Mauger.'"

MR. H. C. MARILLIER'S book on the *Liverpool School of Painters*, which has just been published by

The Liverpool School of Painters Mr. John Murray, cannot be spoken of very highly. The work that the writer has attempted to do was well worth doing, and it is clear that an effort has been made to produce a standard work of reference; but the author has apparently not been careful in reading his proofs, as the book teems with errors, and its value as a work of reference is almost nil.

To take a few facts at random, let it be noted that Huggins died in 1884, and not 1886; Turmeau was treasurer of the Society from 1824-32, and not from 1823-34, and instead of sending in one picture to the Liverpool Academy in 1827, sent in several from 1826-32. Dan Williamson had no pictures at the show of 1810, as the book states, but three in 1811. Oakes came to London in 1855, not 1859; Towne was not elected Vice-President in 1813, but in 1812; Tonge was born in 1823, not 1822, and died in 1856, not 1855; Hunt went to London in 1862, not 1865, and so on.

Almost all the facts in the first chapter as to the Liverpool Academy are wrongly stated, and through the remaining chapters half the dates seem to be wrong, and almost all the references to pictures should have been verified, and would then have been corrected. It is the least that can be expected from the author of a book of reference.

Books Received

English Pottery and Porcelain, by Edward A. Downman. (L. Upcott Gill). 6s. net.

Italian Medals, by C. Von Fabriczy, 10s. 6d. net; *Medieval Art*, by W. R. Lethaby, 8s. 6d. net; *Verrocchio*, by Maud Cruttwell, 7s. 6d. net. (Duckworth & Co.)

A Little Gallery of Millais, by Langton Douglas, 2s. 6d. net; "Burne-Jones," by Miss F. de Lisle, 2s. 6d. net. (Methuen & Co.)

Arts and Crafts of Old Japan, by Stewart Dick. (T. N. Foulis.)

Plays of Shakespeare: "King Henry IV.", Parts I. and II., "Antony and Cleopatra," "King John," "Merry Wives of Windsor," "The Winter's Tale," "King Richard II.," "Timon of Athens," 6d. net each; *The Story of Art throughout the Ages*, by S. Reinach, 10s. (W. Heinemann.)

The Collection of Playing Cards, by Henry D. Phillips. (Private.)

King Arthur's Wood, by Elizabeth Stanhope Forbes. (Simpkin Marshall, Hamilton, Kent & Co.) £2 2s. net.

A B C Catalogue of the World's Postage Stamps. (Bright & Sons.) 2s. 6d.

History of English Furniture, Part II., by Percy Macquoid. (Laurence & Bullen.) 7s. 6d. net.

Memorials of Ed. Burne-Jones, by G. Burne-Jones. (Macmillan & Co., Ltd.) 30s. net.

Nuremberg, by H. Uhde-Bernays. (A. Siegle.) 2s. 6d. net.

Forthcoming Books

IN her forthcoming work, *English Furniture Designers of the Eighteenth Century*, Miss Constance Simon traces the history of English furniture from the reign of William and Mary to the early years of the nineteenth century. The illustrations present choice examples of the Queen Anne School, the brothers Adam, the Chippendales, Sheraton, Shearer, and Hepplewhite. For the biographies of the designers many new facts have been gleaned from parish registers, the records at Somerset House, and other original sources. The book will be published by Mr. A. H. Bullen.

Messrs. Williams & Norgate will shortly issue in England the first part of a very interesting work dealing with the *Drawings of Swiss Masters of the Fifteenth, Sixteenth, Seventeenth, and Eighteenth Centuries*. Splendid facsimiles of these Drawings will be published in quarterly parts, each part to contain 15 facsimiles with text by Profs. Burckhardt and H. A. Schmid and Dr. F. Ganz, who will act as editor. Little is known so far of the highly interesting and important drawings, amongst which are real treasures of art, practically all buried in the great private collections. All students and collectors should be grateful that these treasures are now made easily accessible. English artists and collectors will specially be interested in this publication, as the work of Hans Holbein the younger is to be reproduced in its entirety.

Miss Gertrude Demain Hammond has executed a series of drawings in colour for an edition of *The Pilgrim's Progress*, about to be published by Messrs. A. & C. Black. The illustrations will be reproduced in colour facsimile, and are most striking interpretations of the scenes depicted.

A publication quite out of the common, and issued by Messrs. Williams & Norgate, is a collection of *Spanish Ex Libris*, designed by the great Spanish artist, Alexandre de Riquer. The Ex Libris are all original copies of those supplied by the artist to his friends for whom he designed them. Only 100 copies are available, and as every design bears the stamp of the great originality of a very able artist, collectors, designers, artists, and art schools ought to be glad to get hold of this collection.

Messrs. Duckworth will publish at the beginning of the year *Auguste Rodin*, by Camille Mauclair, author of *Great French Painters, 1830 to the Present*

Day, and *The French Impressionists*, with 40 plates and a photogravure frontispiece. *Albert Dürer*, by T. Sturge Moore, with 50 illustrations. Four of the metal engravings for this book have been very kindly lent by the Dürer Society, and will be printed on plate paper. The volume does not aim at being an abstract of historical and critical discoveries, nor is it even the result of new research. Mr. Sturge Moore was encouraged by the late Mr. Arthur S. Strong to attempt an appreciation of this great artist in relation to general ideas, such as religion, proportion, tradition, the humanist movement, and so on. In the "Popular Library of Art," *Velasquez*, by Auguste Bréal, author of *Rembrandt*. 51 illustrations. *George Cruikshank*, by W. H. Chesson. 50 illustrations.

Guildford's past is rich in interest to all who know the old county town. For upwards of thirty years Dr. G. C. Williamson has been collecting material for an exhaustive history of the borough, but the preparation of this work has been unavoidably postponed by the pressure of other literary undertakings. Meanwhile, however, Dr. Williamson has from time to time embodied in pamphlets and contributions to the press some of the information so gathered up respecting the important buildings of the town, its public institutions and religious communities, and many of its ancient customs. This material has been revised and very considerably supplemented, and is to be issued by Messrs. G. Bell & Sons as a volume of essays under the title of *Guildford in the Olden Time*. The illustrations, which will relate exclusively to Guildford's past, will be a special feature of the volume, and will consist of reproductions of rare engravings, water colour sketches, old prints, etc.

A new volume of the "Story of the Nations Series," issued by Mr. Fisher Unwin, will be *The Coming of Parliament (England from 1350 to 1660)*, by L. Cecil Jane, editor of *Bede's Ecclesiastical History* (Temple Classics). With a map and 50 illustrations. This volume, as its title implies, deals more especially with the growth of Parliamentary institutions within the period which it covers, and forms a connecting link between the two volumes already published—on Mediæval and on Parliamentary England respectively. The author points out that the growth of liberty was never entirely suspended; that the period was a time of transition from mediæval to modern conditions, and that, within its limits, the permanency of Parliament was assured. Two

Notes

movements of exceptional interest, the Reformation and the great Rebellion, are included within the epoch covered; and the book shows how the first was the period of preparation for the second—how the strong monarchy made the resistance to the Stuarts possible. The volume is illustrated with portraits of the principal characters of the period.

The Cathedrals of England form the subject of the third volume of Mr. Lauri's "Cathedral Series," which is to be illustrated with 30 full-page plates by Mary Taber.

It is planned to issue later on volumes dealing with the Gothic Cathedrals of Spain, the Cathedrals of Italy, etc.

Some time back Messrs. T. C. & E. C. Jack issued *The Blood Royal of Britain*, being a complete table of all the descendants now living of Edward VI. and Henry VII., Kings of England, and James III., King of Scotland, and of all the subsequent Sovereigns of these Realms, by the Marquis of Ruvigny and Raineval. Another volume is now announced by the same author entitled *The Plantagenet Roll*, being a complete table of all the living descendants of Edward III. The work will be illustrated with four photogravure and 16 other full-page plates.

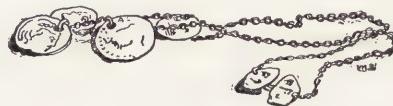
The increasing interest manifested during recent years in the history and craft of the Pewterer, and the taste for collecting examples of what is, unfortunately, a lost art, has induced Mr. L. Ingleby Wood to undertake a work entitled *Scottish Pewter Ware and Pewterers*. The author first gives an account of the Pewterers' Craft and its connection with the Hammermen Incorporations of the principal towns of Scotland, from the sixteenth down to the beginning of the nineteenth century, and gives many interesting facts connected with the history of the craft. Church vessels, eating and drinking vessels, tavern measures, communion tokens, beggars' badges, and the many other things which were made in pewter, are fully treated of, and the collector is given much information for the dating and identification of the various pieces he may have in his possession. The book is illustrated with numerous photographs, taken especially for the work, and concludes with an accurate list of the marks and touches to

be found upon Scottish Pewter-ware; a dated list of Freemen Pewterers in the principal towns of Scotland, from the sixteenth to the nineteenth century; and these, together with carefully compiled catalogues of the various examples of the art of the Scottish Pewterers' Craft existing in the Museums of the chief towns of Scotland, and those belonging to the Scottish Episcopal Church, should prove of great value to the collector. The publisher is Mr. G. A. Morton, Edinburgh.

A History of Scottish Seals, from the Eleventh to the Seventeenth Century, by Mr. W. de Gray Birch, is shortly to be issued by Mr. Fisher Unwin. The want of a general work on the important subject of Scottish Sigillography has long been felt, and the catalogues and scattered notices which are available to the student serve to accentuate the want. This work is therefore undertaken with the intention of supplying a copiously illustrated manual to collectors, a handbook to those who are employed in researches into the history of these attractive relics, and, for general readers, a practical review of the special branch of British archæology to which it refers. The numerous collections of impressions in public and private hands afford large and ample material for illustration, and every effort will be made to ensure the production of a monograph both useful and ornamental. The first volume embraces fifty illustrations of Royal Seals, including the rare one of Murdac Stuart, the Duke of Albany, Regent, 1423, and several of the unfortunate Queen Mary, and, perhaps more interesting still, from an antiquarian point of view, the seal of King Duncan (1040).

Mr. Murray has in the press a work by Mr. H. B. Walters, entitled *The History of Ancient Pottery*, based on Samuel Birch's famous work. It will appear in two copiously illustrated volumes.

A proposed reprint (in slightly reduced facsimile) is announced of rare and valuable maps, including William Faithorne's map of 1658, making an *Historical Atlas of London*, showing the progress of London during the seventeenth and eighteenth centuries, with descriptive notes by Randall Davies, F.S.A. The publishers are George Falkner & Sons.





HAD the late Mr. Ruskin not achieved greatness, it is more than probable that his drawings would be regarded



as trifles scarcely worth collecting; and it is quite certain that they would realise very little indeed at auction. Under the existing circumstances, however, Ruskin drawings must always possess a considerable amount of attraction to the collector. They are by no means

common, and we may be excused for giving a full report of a very interesting series which the great art critic presented to the late Sir John Simon, K.C.B., and which came up for sale by Messrs. Trollope at Sir John's late residence, 40, Kensington Square, on November 16th. Five were purchased by Mr. Whitworth Wallis for the Birmingham Art Gallery, and many of the others were obtained by Mr. George Allen, Mr. Ruskin's publisher. The more important were as follows:—*Lauffenburg on the Rhine, between Basel and Schauffhausen*, 8½ in. by 11 in., 26 gns.; *View at the foot of the Môle, between Bonnerville and St. Jeoire*, 11 in. by 15¾ in., 21 gns.; *The Matterhorn*, one of the studies for "Modern Painters," 10 in. by 14 in., 21 gns.; *La Cascade de la Folie*, and its uplands, as seen from the old Hôtel de l'Union, Chamonix, 14½ in. by 12 in., 22 gns.; *Study of Rocks and Lichens in the Glen below Las Montets*, in the ascent to Chamonix, 12½ in. by 16½ in., 25 gns.; a similar study in the Chamonix Valley, with the chain of Mont Blanc and its aiguilles outlined above, 10½ in. by 16½ in., 18 gns.; *Old Houses on the Rhone Island in the City of Geneva*, 14 in. by 16½ in., 22 gns.; *The Head of the Lake of Geneva*, with look into the valley of the Rhone, 8 in. by 18½ in., 26 gns.; *Cornice and Heads of Columns at St. Mark's, Venice*, 1867, 5½ in. by 8½ in., 27 gns.; *Houses and Mountain-side at Altdorf, Uri*, 14 in. by 20½ in., 20 gns.; *The Church Tower of Cormayeur*, with the heights of Mont Blanc range behind, 8 in. by 14½ in., 18 gns.; and *Study of Sky and Outlines of Hills*

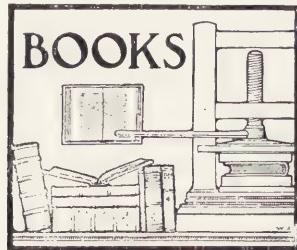
from *Railway between Verona and Vicenza*, 1852, 8 in. by 14½ in., 18 gns. The sale also included a drawing by J. M. W. Turner, likewise a present from Mr. Ruskin to Sir John Simon; a coast scene, *Old Folkestone*, with a group of men in the foreground, 6 in. by 9½ in., 250 gns.

Messrs. Christie's sale on November 26th included the collection of modern pictures and water-colour drawings of the late Rev. Wm. Pilling, of Moorfield, Ribbleton, Preston, and various other properties, but very few lots call for notice. Among these were a drawing by J. Israels, *Wayfarers*, 9½ in. by 17½ in., 130 gns., and the following pictures: J. Maris, *Stranded Fishing-Boats on the Dutch Coast*, 1871, 8 in. by 13 in., 100 gns.; J. H. Weissenbruch, *A Dutch River Scene, with Windmills*, 37 in. by 53 in., 260 gns.; J. Israels, *Returning from Church*, 24 in. by 18 in., 190 gns.; and A. T. J. Monticelli, *The Festival*, on panel, 17 in. by 19½ in., 55 gns.

Messrs. Robinson & Fisher's sale on December 1st contained the following: Sir T. Lawrence, portrait of *Mrs. Ramsbottom (née Prior)*, wife of Mr. Ramsbottom, M.P. for Windsor for many years, seated in a landscape, in white muslin dress with red drapery, pearl necklace and earrings, her right hand resting on a bank, holding a flower in her left hand, 50 in. by 40 in., 260 gns.; two portraits ascribed to Nattier, *La Comtesse de Fajac*, with pet dog, in blue dress with mauve sash and red robe, seated, 48 in. by 39 in., 175 gns.; and *Mlle. de Noguère*, standing in a landscape, in blue dress with red robe, holding a garland of flowers, 52 in. by 39 in., 240 gns.; W. Hogarth, portrait of the artist's mother, in dark lilac dress, with white cap and black hood, seated, with arms folded, 50 in. by 40 in., 220 gns.—this "well-known engraved work" was reproduced in colours in THE CONNOISSEUR, No. 3; Sir J. Reynolds, portrait of *Margaret Lady Beaumont*, daughter of John Wills, Esq., of Astrop, Northamptonshire, in black dress, with powdered hair, 30 in. by 25 in., 235 gns.; J. Herrera, an interior with figures, *The Fortune Teller*, 72 in. by 57 in., purchased by Lord William Russell during the Peninsular war, 310 gns.

In the Sale Room

THE library of the late Mr. Fred. Clarke, of Wimbledon, which was dispersed at Sotheby's on October 31st and two



following days, was incidentally referred to by us last month as being almost in its entirety a November sale. This was a strange library, as though formed by some scholar who had become enamoured of the world's literature. Books in

Latin, German, Dutch, English, Italian, and French jostled one another in alphabetical confusion, as the cataloguer thought best, for purposes of more ready handling, rather than as the late proprietor would have desired had he been able to arrange them himself. This is always so. A collection of books formed painfully and arranged at home with loving hands, changes its face when laid out in octavo *et infra*, quarto and folio, and seems to scowl at you from shambles formed of shelves that have done duty over and over again in the way of business.

This collection was not a very valuable one, and the prices realised seem to augur ill for any other library of a similar kind that may find its way to the market during the present season. One book, the *Natura Rerum* of Lucretius, printed at Antwerp in 1666, brought no more than 3 gns. In itself it is of little account, but this particular copy had belonged to Lord Byron, and contained a long note by him on the fly-leaf:—"The Ancient Greeks were doubtless richer in the models of beauty than the present age—but had they more exquisite feelings than ourselves? I will not pretend to determine. A woman of the darkest complexion is often found to be fairer than others by the candour of her manners. . . . The beautiful must always be true." Not always, Lord Byron! But either this book was worth more than 3 gns., or nothing; more we should have thought than the imperfect copy of the *Mirouer de la Rédencion*, which realised £34. This book was printed by Mathieu Hutz at Lyons in 1486, and contains numerous woodcuts copied from a German edition of the *Speculum*, printed at Basle in 1476. Moreover, it is not the first edition printed by Hutz or Husz, and, as stated, was imperfect, several leaves being missing at both beginning and end. It, however, had been well bound by Mr. Cockerell. The *Hippocratis Medicorum liber* of 1532, 4to, brought 20 gns. That, too, was imperfect, but the fine binding of original stamped calf with centre and reverse panels, with arms of England and France, saved it.

A collection described by the catalogue as *Palaeographica*, realised £22 10s., though melancholy to behold, for it consisted of 41 miniatures, illuminated and historiated capitals, pendants, borders, etc., cut from early manuscripts, together with 58 "specimen leaves," all mounted in a volume. Wholesale mutilation of this kind is usually put to the credit of that arch-vandal, John Bagford, even if he had nothing to do with it. A crime or two more or less will not disturb his fitful slumbers to any

material extent. There have been, and we believe are, misguided people who defend John Bagford, but they are sophists, unworthy of notice. Constable's *English Landscape Scenery*, 1830, must be distinguished from the issue of 1833, and still more from Bohn's edition of 1855. The issue of 1830, which on this occasion realised £22 15s. (proofs, original wrappers), contained 22 mezzotint plates, while that of 1855 has forty. The latter are, however, very inferior by comparison. At this same sale Lyson's *Environs of London*, 5 vols., 4to, 1796-1800, made £10 10s., but it was extra illustrated by the insertion of more than 500 views, portraits, etc., many extracted from books. Mr. Clarke's library realised a total sum of £1,355, the number of lots being exactly 900, so that it cannot be described as being of a fashionable character. We can safely say that it would have realised a great deal more fifty years ago, when the classics were still held in some degree of respect.

On Oct. 31st and Nov. 1st Messrs. Puttick & Simpson held a miscellaneous sale that brought £525. A copy of *Waverley*, in half calf, 3 vols., 1814, brought £14 5s. This novel was the first of Sir Walter Scott's, as it is also the rarest, as only 1,000 copies were printed. A number of other original editions of Scott, though in boards with the labels attached, brought sums varying from 34s. to 12s. each, thus disclosing a very marked fall in prices. There were but two really important books in this collection, viz., Savonarola's *La Expositione del Pater Noster*, a pamphlet of 24 leaves, printed in roman letters, without date, which brought £13 13s., and Sir Walter Raleigh's *Discoverie of the Large, Rich and Beautiful Empyre of Guiana*, 1596, 4to. This latter work, bound in calf, made £26, as against £35 10s. realised by Mr. Ford's copy (with defective title) sold two years ago. Shakespeare is said to have obtained his knowledge of the "still vexed Bermoothes" (*i.e.*, the Bermudas) from this book. Raleigh's celebrated *Discoverie* is to be found in Hulsius's Collection of Voyages, in De Bry, Hakluyt, Pinkerton, and other more modern but still old-time writers.

At Messrs. Hodgson's on Nov. 2nd to 4th, a fine copy of Gould's *Humming Birds*, 5 vols., imp. fol., 1861, sold for £22, instead of for about £25. Mrs. Inchbald's *Ladies' Own Memorandum Book*, for the year 1783, brought £9. This was in effect an interesting pocket diary, which the novelist and actress had entered up with her own hand in such a precise and orderly fashion that it would have hanged her at a pinch. On one side she had set down her doings day by day, on the other the money spent. This memorandum book was important enough, for details of the life of Mrs. Inchbald are very scanty. Just prior to her death in 1821 she destroyed every scrap of writing she could lay her hands on, even the *Memoirs* she had so carefully prepared, and for which she had been offered £1,000. She seems, however, to have overlooked this little memorandum book for 1783, which thus chronicles her fortunes for a brief space. At this same sale a large paper and extra illustrated copy of Carey's *Life in Paris*, 1822, realised no more than £10 15s.—a very low price for a volume of the kind. It was finely bound by Lloyd

The Connoisseur

in blue levant mor. ex., and contained numerous extra plates by Rowlandson and others.

On the 7th and 8th November Messrs. Sotheby sold a number of books in bindings worked by the Guild of Women Binders and the Hampstead Bindery, some of which were intended for the St. Louis Exhibition. The catalogue also contained a number of extra illustrated books. The work of the Guild of Women Binders has been sold at Sotheby's on two previous occasions, namely, in December, 1900 and 1901. This was the final sale, and whenever these bindings are seen in the auction rooms in the future they will come not in battalions, but as single spies. There is something very neat about these bindings from the Guild. They have been honestly produced, apparently at considerable cost, and many of them are very pleasing in design. Some day, perhaps, when sanctified by the touch of time, as are the bindings of Le Gascon and Derôme, some of them may take their place among the *élite*. At present they are too new, and the prices they realised at this sale were below expectation. The feature of the sale was, indeed, an extra illustrated work, viz., R. H. Horne's *History of Napoleon*, the two volumes inlaid throughout, and extended to six, 1840-41, folio. The extra illustrations comprised some 1,400 portraits, caricatures, autograph letters, military and historical documents. There were in addition two cases or "volumes" of Revolutionary and Napoleonic medals and coins, in gold, silver, copper, and bronze. One of these, disclosing the features of Louis XVI., had been defaced, or, let us say, hacked and stamped upon, by some patriot in a blind fury. The whole collection—books, prints, and coins, uniformly bound in 8 vols., purple mor. ex., with the arms of Napoleon on the sides, within wreaths of violets—realised £130, far less than their cost. The art of "grangerizing" may be pleasant to follow, but it is not profitable. Seldom, indeed, does the enthusiast get his money back again.

On Nov. 14th and two following days the same auctioneers held a sale of very considerable interest. It included books from the libraries of the late Mr. Macrory, K.C., Mr. Sharp Ogden, of Manchester, and others, and was, generally speaking, of a miscellaneous character. Mr. Ogden was possessed of what has come to be known as "Shakespeare's Bible," from the circumstance that it contains two signatures presumably in the handwriting of the Swan of Avon. One of these, on the reverse of the title to the New Testament, read, "William Shakspere, 1614," and the other, on the end cover, "Willm Shakspere, off S. O. A., his Bible, 1613." As usual, the autograph experts would not commit themselves to any definite opinion as to the authenticity of the inscriptions, and this book, with a pedigree of fifty-four years, was knocked down for 200 gns., and will soon be on the other side of the Atlantic. The auctioneer remarked that it was either worth a great deal more than £210, or nothing, and we agree with him. The letters S.O.A. were supposed to stand for "Stratford-on-Avon," but if so, Shakespeare was a century at least in advance of his age, and was also unable to spell. The preposition "of"

was never written "off" at any time. It comes from the Anglo-Saxon "of," or from the Danish, Icelandic, Swedish, or Gothic "af," and the two "ff's" constitute a philological blunder. The contraction "S.O.A." is equally absurd, when we remember that it is assigned to the early years of the 17th century. Leaving this book for what it is worth, we come to a good copy of the 159 paged edition of Browne's *Religio Medici*, 1642, which realised £20 as against £14 10s. at Hodgson's on Oct. 19th last (mor. ex.). This copy was in contemporary English calf, which is accounted better than modern mor. ex., and was accompanied by Sir Kenelm Digby's *Observations*, 1643. Hence the difference in the price.

Other books sold on the same occasion included Butler's *Hudibras*, first ed. of each of the three parts, 1663-64-78, 8vo, £40 10s. (original sheep), De Foe's *Robinson Crusoe*, the *Farther Adventures*, and the *Serious Reflections*, all first editions, 3 vols., 1719-20, £250 (orig. cf.), and Goldsmith's *Vicar of Wakefield*, the first or Salisbury edition of 1766, £95 (old cf.). A copy of the 1817 edition of the same book brought £10 7s. 6d. This is important, not in itself so much, but because it has 24 coloured plates by Rowlandson. Had this book been only in the original boards, with the paper label, instead of in half calf, it might have realised as much as £25. A copy of Shakespeare's fourth folio, 1685, sold for £101 (calf, 14 $\frac{1}{2}$ in. by 9 in., sound and clean), and the fifth quarto ed. of *Romeo and Juliet*, 1637, £119,—a very high price, as several leaves had been repaired. Early editions of the works of the early dramatists and poets are rapidly increasing in value, and so are books printed by the early English and foreign craftsmen; but with these and one or two other exceptions, there can be no question that the present season has been no improvement upon the last, bad as it was, but rather the contrary. For example, one would have thought that a series of 74 volumes of Scott's novels, original editions with but three exceptions, mostly in their original state, and nearly all containing autograph inscriptions by the author, might have realised more than the £100 realised for a set which, if once dispersed, will never be seen intact again. Another work, too, ought to have brought more than £9 15s. This was John Caulfield's *Collection of the Vocal Music in Shakespeare's Plays*, published about the year 1815 from Fountain Court in the Strand, where the poet-artist, William Blake, lived for some years. This volume is important because it contains Shakespearian words and music in a collected form for the first time. The series was published in seven distinct numbers or parts, each with a separate pagination, and afterwards, when complete, in a single quarto volume, worth about forty years ago some 8s. or 10s.

Messrs. Hodgson's sale on Nov. 17th included a fragment of 36 leaves (8 $\frac{1}{4}$ in. by 6 in.) from Caxton's *Mirroure of the World*, printed at Westminster in 1481. This was found by the firm's cataloguer among a large number of worthless school and miscellaneous books which had been forwarded for sale. It realised £100, as against £103 realised last year for another fragment of 36 leaves

In the Sale Room

at Sotheby's. It is quite possible that both fragments came from the same copy, and if so the circumstance is very extraordinary.

Prof. Corfield's magnificent collection of books in old bindings occupied Messrs. Sotheby on Nov. 21st to 23rd. Their illustrated catalogue prepared by Mr. Griggs was not so much a catalogue as a valuable work of art. Some high prices were realised at this sale, e.g., £200 for a "Travelling Library," comprising *Crumbs of Comfort and Godly Prayers*, and other works, in 6 vols., 8vo, 1636-40, uniformly bound in contemporary morocco, richly tooled and painted on the fore edges. This set of books realised £160 at the Fountaine sale in June, 1902. A copy of the *Holy Bible* of 1633, in a richly embroidered binding of flowers and other ornaments in various coloured silks, brought £131, and a 15th century *Book of Hours*, also splendidly bound, £126. The books in this collection were bought and considered only as specimens of binding, and it is impossible to describe them without at the same time giving illustrations of the covers. The entire collection realised just over £5,000, which is understood to be a considerable advance on the original cost.

The sales held during the last days of November were not remarkable. On the 24th, however, Messrs. Puttick & Simpson sold a copy of that scarce book, *The Victim*, for £51. This Poem, by Tennyson, comprises seven stanzas on six unpage leaves, printed on one side only, for Sir I. and Miss Guest, who gave away a few copies to friends. One sold in 1890 for £32, and another in 1896 for £75, so that three copies have come into the market during the last fourteen years. The circumstances under which this volume was produced are rather exceptional. In 1860 Sir Ivor Guest, now Lord Wimborne, obtained an old printing press, and Lady Guest and her daughter spent much of their time at Canford Manor in printing the manuscripts of friends. When one of the daughters was staying with Lord Tennyson in 1867 she mentioned the circumstance, and the Laureate, pleased with the idea, gave her the manuscript of *The Victim* to print.

MESSRS. CHRISTIE'S first sale of china and furniture this season, which took place on November 18th, contained little of interest, the lots for the **Miscellaneous** most part being of an unimportant nature. Only two prices are worthy of mention—£63 given for a *famille verte* cylindrical vase, enamelled with a mountainous landscape, with deer, cranes, and fir trees, 17 in. high, and £69 6s. paid for a suite of Empire furniture carved with foliage and partly gilt, the seats and backs covered with blue and gold brocade, consisting of a settee, six arm-chairs, four chairs, and a stool.

On the 24th, at a similar sale, which included some French furniture, the property of Mrs. Langtry, a

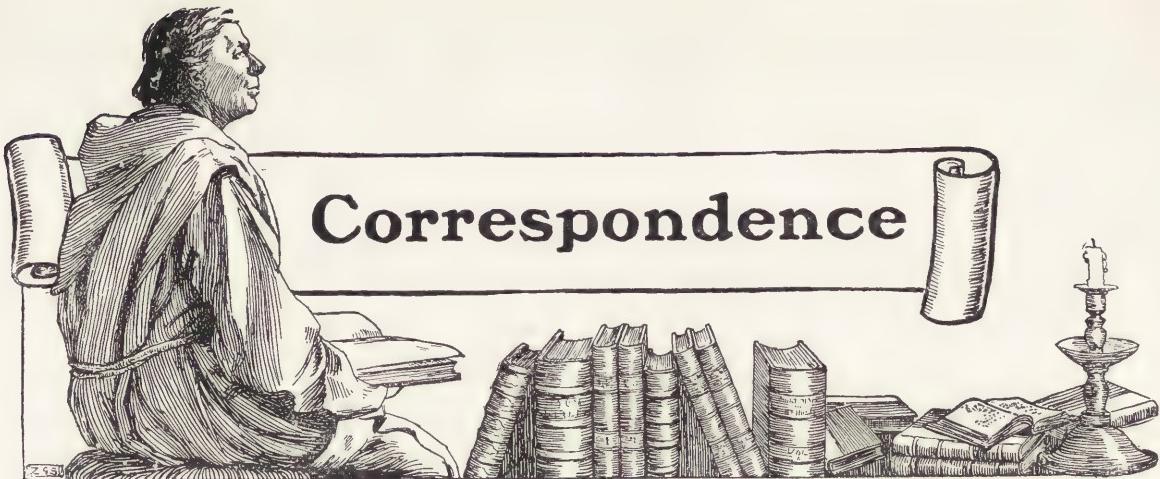
Louis XV. carved and gilt suite, covered with French tapestry, consisting of a settee, a bergere, and four fauteuils, went for £204 15s.; an Empire mahogany suite carved with winged female figures and on carved claw feet, consisting of 18 pieces, failed to produce a higher bid than £81 18s.; an old English mahogany pedestal writing-table, with nine drawers, mounted with metal gilt handles, made £69 12s.; and an old Chinese black and gold lacquer cabinet on an old English gilt wood stand realised £63.

Several important sales were held in the provinces during November, notably by Messrs. Catling & Sons, Cambridge, and Messrs. J. B. & J. Leach, of Liverpool. At the first-mentioned a harpsichord by Joseph Harris, London, dated MDCCCLVII., 5 octaves, notes perfect, carved ivory keys, in inlaid walnut case, measuring 6 ft., with massive brass hinges, on Chippendale trestle supported by cabriole legs on claw and ball feet, realised £52; a Battersea enamel casket painted with lake scenes, measuring 8½ × 5½ × 3 in., made £48; and a fine Chippendale linen chest, with carved brass escutcheon, drawer and carved shell under, on four carved cabriole supports and lion claw feet, went for £40. This last item was purchased for the South Kensington Museum.

At Messrs. Leach's sale, which extended over four days, an oil painting by Sam Bough, *St. Andrew's*, was knocked down after a spirited competition to a Glasgow collector for £750; *A Spanish Interior*, by Topham, was sold for 50 gns.; and many other pictures fetched proportionately good prices. A marble statue by Warrington Wood, *The Israelitish Maiden*, was sold for 77 gns., and a silver tea-service went for 46 gns.

An interesting lot came up for sale at Dowell's rooms, Edinburgh, during November—a gold oblong box chased with flowers and inlaid with mother-of-pearl, having inside the lid a miniature portrait of Mrs. Fitzwilliam. For this unique lot, the property of the late Dr. Knox, £110 5s. was given.

An important collection of early British and English coins, including a few Scottish and Irish pieces, the property of a gentleman recently deceased, was dispersed at Sotheby's rooms on November 16th and following day, the 240 lots producing nearly £700. The more notable items sold included a sovereign of Edward VI. third coinage, £38 10s.; an Elizabethan rial or noble, £21; a Charles I. Oxford pound piece, dated 1643, £20; and an Irish farthing with VOCE. POPULI legend, dated 1760, £3 12s. It has been suggested that these tokens, in imitation of a regal coinage, were struck in Ireland as an expression of loyalty, and in commemoration of the joyful accession of George Prince of Wales to the crown of the United Kingdom, and the fact that these pieces only bear one date, which chronicles the end of one reign and the beginning of another, would seem to show that, at any rate, the "Vox Populi" was all on the side of the popular grandson of George II.



Special Notice

Readers of THE CONNOISSEUR wishing to ascertain particulars regarding works of art in their possession must first send an enquiry coupon, which will be found in the advertisement pages of each number, together with letter giving full description of the object and information required.

Queries of general interest will be answered in strict order of priority in the correspondence columns as space permits, but where an opinion and valuation of a specific object of art is desired, the same should be sent for examination.

In the latter case full particulars regarding the object and information required, together with the coupon, must first be sent, and the fee, which will vary according to the nature of the enquiry, will then be arranged between the owner of the object and ourselves. No article may be sent until all arrangements have been made.

All cost of carriage both ways must be paid by the owner, and articles can only be received at owner's risk. No responsibility will be accepted by the proprietors, Messrs. Otto, Limited, in the event of loss or damage to articles whilst in our possession, which should in all cases be covered by insurance. Valuable objects should also be insured against damage in transit, or if sent by post, registered. Policies covering all risks can be obtained through us at nominal rates on application.

Communications and goods should be addressed to the "Correspondence Manager," THE CONNOISSEUR, 95, Temple Chambers, Temple Avenue, London, E.C.

In order to facilitate reference, the answers given in these columns will in future be prefixed by a number and not the initials of the queror as hitherto. A note of advice will be duly forwarded to each reader a few days prior to the publication of the issue containing the replies to their enquiries.

We venture to anticipate that the arrangements we have recently made for assisting our subscribers to obtain reliable information regarding art and other matters interesting to the collector will prove very serviceable, and considerably enhance the value of the magazine to connoisseurs.

Answers to Correspondents.

Answer to Query.—4,363.—Turner's painting of *The Swing Pier, Brighton*, was reproduced in the *Picturesque Views on the Southern Coast* series.

Bellarmino Jug.—4,566.—Judging from sketch sent, your Bellarmine Jug is probably German, of the early 17th century, and worth about 15s. These jugs were made by the Protestants of the Low Countries in derision of Cardinal Bellarmine, whose face is represented at the top, and are interesting as being early examples of the art of caricature. They were exported to England in considerable quantities, and reference was frequently made by the dramatists of the period to "those beer mugs."

Books.—3,700.—There is no special value attached to the 1778 edition of Milton's *Paradise Lost*.

4,476.—Johnson's *Dictionary*, 1850, and Byron's *Poems*, 1841. These works are of little value.

4,470.—*The Spectator*. 8 vols. This periodical first appeared in 1710, and discontinued publication on December 6, 1712, after 555 numbers had appeared. A perfect set has realised nearly £40. Your edition is one of the many reprints, of small value. The original issue is valued for the theatrical advertisements, &c., which were not included in the reprints.

4,461 and 4,426.—*Breeches Bible*. This is the most common of all early printed Bibles, and your edition, being a late one, would not find an easy sale. Over 150,000 copies of this version were imported from Holland alone after it had ceased to be printed here.

4,491.—*Breeches Bible*, 1611. This is one of the first issued of King James's Bible and may be worth about £10, but we cannot say definitely without seeing your copy. The value of Sheraton's *Cabinet Maker*, 1793, varies between £8 and £10, according to condition, etc.

4,475.—*Dr. Syntax Tours*. Only the third volume of your set is a first edition. All the three poems originally appeared in the *Poetical Magazine*, subsequently being issued in book form, the first in 1812, and the other two in 1820, at £1 1s. per volume. The value of the work is variable, but your set, if in good state, should be worth £5. If all the volumes were first editions, it would realise more than twice this sum.

4,301.—Your copy of Gambado's *Academy for Grown Horsemen*, with Bunbury's coloured illustrations, published in 1787, is a first edition, and worth about £2. There is a companion volume, entitled *Annals of Horsemanship*. The fifth edition of Boccaccio's *Tales*, 1634, has no special value. Your copy of *The Stafford Gallery* is a large paper edition. This was originally issued at £17 14s., but of late years the value has fallen greatly, and we doubt whether you would get more than £15 or £16 for it to-day, despite the large sum spent on re-binding. Picart's *Cérémonies et Coutumes Religieuses*, 1807. This is a French edition of a work that first appeared in England (1733-39). A copy recently realised about £3.

4,588.—*The Tower of London*, illustrated by Cruikshank. You state that your copy is a first edition and published by Routledge. This cannot be, as the work appeared first through Bentley in 1840. In the original cloth binding it is worth between £3 and £4. You had better send exact copies of the title pages of this and the other books you mention. See also answers under headings *Pottery and Porcelain*, and *Prints*.

4,572.—The value of Walton's *Complete Angler*, 1775, is about £2, in fine condition perhaps more; Plot's *Natural History of Staffordshire*, from £4 to £6.

4,578.—*The Works of Shakespeare*, in seven volumes, London, 1733. This is not one of the valuable editions of Shakespeare's works.

4,688.—*Poetical Sketches of Scarborough*, illustrated with coloured prints by Rowlandson, 1813. The market value of this work is now about £2 15s., and in the present state of the book market it would not be profitable to purchase a copy at the price you mention.

4,616.—Your edition of Thompson's *Seasons* has no special value.

4,395.—Your volumes of Harrison's *British Classics* are of little value. Send your copy of *The Letters of Junius* for inspection.



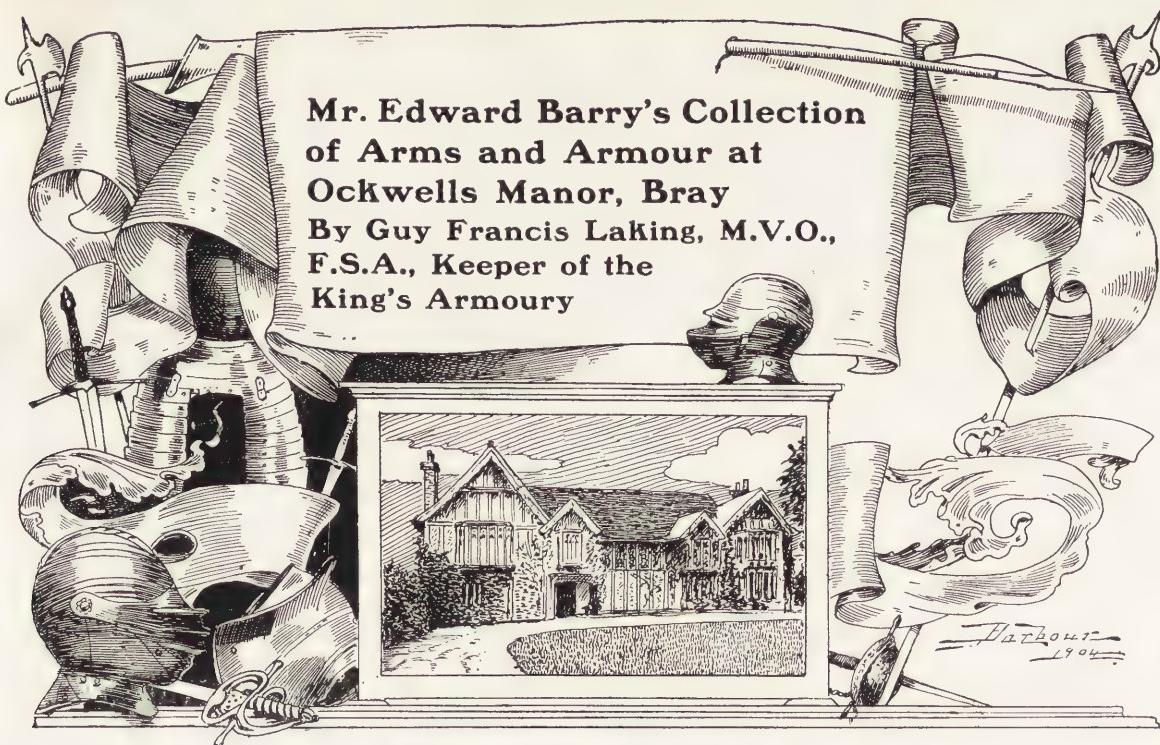


THE FRENCH FIRESIDE

By Tomkins, after Ansell

THEATRUM MONSTRORUM

MONSTERS AND MONSTROSITIES



**Mr. Edward Barry's Collection
of Arms and Armour at
Ockwells Manor, Bray**
By Guy Francis Laking, M.V.O.,
F.S.A., Keeper of the
King's Armoury

To the true collector and lover of the armaments of the past, it would be difficult to find a collection that could better please him than that of Mr. Barry, as it is one where the real zeal of the collector has had a free hand, and where the collector in the proper spirit has sunk all desire of display in the individual affection of his possessions. Mr. Barry never allowed himself to be lured away from the given path that he in the commencement chose to select, a choice which the writer ventures to think places him first among our British collectors of armour and arms.

Mr. Barry has, no doubt, received a strong stimulus to his impulse as a collector from the immediate surroundings of his beautiful Gothic house—Ockwells Manor, Bray, one of the finest half-timbered houses of its period in England. Built in the time of Henry VI. by his "First

"Usher to the Chamber," Sir John Norreys, it requires no recently-added suits of armour, no newly purchased tapestry panels, to give to its historic walls the artificial touch of romance usually bought in Tottenham Court Road. Appreciating this, Mr. Barry has not thought it necessary to purchase for the purpose of decoration, but has bought, and still buys his armour and arms, because he loves the association of its past usages, the soundness of its applied art, and no doubt also not a little for the greed of possession which is innate in the true collector. In making his selection, Mr. Barry has had the great discernment to choose only from that grand epoch of the armourer's craft, viz., 1400-1520—for the excellent reason that it pleases him best—those armaments of the fighting times, for right down in his heart he truly loves the simple, stern, undecorated examples he accumulates.



A BASCINET
FRENCH, FIRST YEARS OF 15TH CENTURY



A VENETIAN SALADE, LATE 15TH CENTURY



A BASCINET, ITALIAN, LATE 14TH CENTURY

The admiration of a suit of armour is comprehensive, from the coster with his *inamorata* who visits the Tower of London and views, through Madame Tussaud's glasses, the historical armour there contained, to the successful stockbroker who likes immensely the "magnificent gold inlaying" (as surface gilding will ever be called) on the suits of armour that adorn his newly-built ancestral hall. The serious study of the armaments of the past is as new a thing as the installation of the electric light. To our grandfathers, with the exception of a few that could be counted on the fingers of one hand, it meant nothing, and very little more to our fathers. In the seventies a club was founded, and is still in existence, for the study of armour and arms, and pleasant enough meetings took place, with little armour and much food. It, however, did small things to enlighten the uninitiated, for it was not until the real *savants*, in the Baron de Cosson and the pioneers, Sir Noel Paton and Mr. Waller came, that serious study commenced.

The Kernoozers' Club—for so it was called—had a good effect, inasmuch as it brought together those who were interested, or

who thought they were, in the study of armour and arms; opening the flood-gates of armour conversation, that of necessity must be kept shut for the want of proper sympathy.

But all this is apart from Mr. Barry's Collection of which we would speak; the collection is contained entirely in the hall at Ockwells, not, perhaps, forming a very striking display as a whole, but wonderful for the rarity and quality of the

individual pieces. It is customary, in reviewing a collection, to speak of its possessions be they all of the same nature chronologically, but here we will diverge from the usual given course, and take Mr. Barry's possessions as they occur to the writer in sequence of importance.

The gem of the collection is, without doubt, the magnificent bascinet helmet of French workmanship, which dates from the early years of the fifteenth century; so rare is this style of helmet, that only a comparative few are known to exist. There are two in the armoury of the Wallace Collection; one genuine



A TILTING HELM, ITALIAN, LATE 15TH CENTURY



THE HALL AT OCKWELLS MANOR

example in the Tower Armoury; two are found in the British Museum, and one—the Hefner Alteneck example, it is rumoured—has recently been acquired by an American millionaire of river-side fame. The Arsenals and Continental collections are the fortunate possessors of the remainder.

Mr. Barry's bascinet is vizorless, but the form and condition of the skull-piece excels in beauty any other example known to the writer. As before stated, it is of French origin, and dates from about 1400; this is illustrated from the fact that the apex of the skull is almost immediately above the lower back-edge of the helmet, showing a perpendicular outline. In the earlier type of bascinet, the apex of the skull-piece rose from the centre of the skull, which was then ovoid, as seen in the splendid effigy of Sir Hugh Calvely, Bunbury Church, Cheshire; this head-piece, in its turn, was evolved from the early fourteenth century type, which was still more squat and rounded. It is from this helmet that the old French word "*bascinet*" or little basin, is derived. The surface of the steel in Mr. Barry's French bascinet is all that could be desired, and has not been ill-advisedly or over cleaned, feeling soft and velvety to the touch, and showing almost black and white in its reflections. All the staples by which the tippet of mail, or camail, were originally attached, are now lost, and only the holes through which they passed remain to mark their loss; in their place we find modern staples of brass, which serve to attach the camail that has been added, more to show the effect of the bascinet upon the head, than with any idea of completing it. Just above the temples of the skull-piece are the two original staples, with the eye-attachment that held the vizor in position. In the centre of the forehead is seen a small hole, that no doubt served for the spring or catch that retained the vizor raised when not in use. The past history of this bascinet is somewhat obscure, but it is said to have been originally one of the possessions of the Arsenal at Zurich, from whence it was secretly removed by the medical adviser of Napoleon I.

The next important item in Mr. Barry's Collection is also a bascinet, but of an earlier type more egg-shaped in outline, and with the pig-faced vizor that lifts on a hinge in the centre of the forehead. Around the lower edge of the skull-piece are applied at right angles wedge-shaped flanges of iron; their original use is difficult to determine, but they also figure on three bascinets in the Poldi-Pezzoli of Milan. These bascinets were found in Italy, and are of Italian make and fashion, so we have ventured to place Mr. Barry's bascinet in the same category.

A third bascinet in Mr. Barry's Collection is of a different type, and an earlier though somewhat fragmentary example. This helmet, like that in the Christy Collection at the British Museum, obtained originally by the Khedive from Kordofan, and like the one in Aldborough Church, Holderness, Yorkshire, is a more complete type of headgear, as the back of the skull-piece extends to form a solid camail—or guard for the neck. It must have originally possessed either the snouted or hemispherical vizor, similar to the examples in the Venice Arsenal and the Musée d'Artillerie of Paris.*

Mr. Barry's example is none the less interesting by comparison with these bascinets of the same type. It was purchased in Paris, having been exhibited in the Exhibition of 1902. Merely mentioning it here, the Ockwells Collection possesses a



A CHANFRON, LATE 15TH CENTURY

curious transitional helmet resembling a combined bascinet and the complete closed helmet, of undoubtedly English make, dating from the middle of the fifteenth century. This piece should not be passed over without examination, for the skull-piece, although "keeled" in the manner of the late fifteenth century helmets, finishes above in a bascinet-like point. The vizor is missing. This example retains a fine black patine, never having been cleaned.

* Another helmet of the same type, though in much finer condition, was lost to Europe last year, when the magnificent collection of the Duc de Dino was purchased by the Metropolitan Museum of New York.



THREE SALADES OF THE GERMAN TYPE, SECOND HALF OF 15TH CENTURY



AN ARMET, ENGLISH
SECOND HALF 15TH CENTURY



A BASCINET
EARLY 15TH CENTURY



AN ARMET, ENGLISH
LATE 15TH CENTURY



A CHAPEL-DE-FER, SPANISH
LATE 15TH CENTURY



A SALADE, GERMAN
LATE 15TH CENTURY



A CHAPEL-DE-FER, GERMAN
15TH CENTURY



BREASTPLATE, GERMAN
LATE 15TH CENTURY



BREASTPLATE, GERMAN
THIRD QUARTER, 15TH CENTURY



BREASTPLATE, GERMAN OR FRENCH
LATE 15TH CENTURY



AN ARMET, ITALIAN
LATE 15TH CENTURY



AN ARMET, GERMAN
EARLY 16TH CENTURY



AN ARMET, ENGLISH
EARLY 16TH CENTURY



AN ARMET, BY WORMS
OF INNSBRUCK
EARLY 16TH CENTURY



A SUIT OF ARMOUR
ITALIAN FASHION, LATE 15TH CENTURY



A SWORD
LATE 14TH CENTURY



A SUIT OF ARMOUR
GERMAN FASHION, LATE 15TH CENTURY

Collection of Arms and Armour

Of the fifteenth century suit at Ockwells, the one chosen for illustration is probably the most intact, it being built up to a now harmonious whole by pieces of comprehensively Italian late fifteenth century armour. In using the words "built up," the writer does not depreciate such a war-harness, but describes it truthfully, for to find a really complete suit of this early date outside a national armoury, is now, and has been for many years past, quite impossible. The suit shown in the illustration is, with the exception of the right hand *tuille* and the left *genouillère*,

though of somewhat later date, or from 1495 to 1520.

It is interesting to see that in the rarest pieces of plate-armour, viz., leg defence, Mr. Barry is the richest, for he together possesses four pairs of leg-armour, all of which are anterior to 1520, a very noteworthy example being the cuisses, jambs, and sollerets upon the second suit illustrated. To the writer's knowledge the sollerets, with their blunted pointed toes, are the only genuine examples in England; they bear an armourer's mark of an Italian character.



A GROUP OF HAFTED WEAPONS, LATE 15TH CENTURY

genuine throughout, and marries happily together in a general good outline.

The helmet upon the suit is one of the armet type, and a fine example of that, coming from the Spitzer Collection; the breast-plate and back-plate are of the simple Italian form, the complete arm-pieces are fine in quality, the right rere-brace bearing an armourer's mark akin to that of the great Messaglia family. Curiously enough, this pair of arm-pieces were found in the roof of a cottage not far from Madrid. The pallettes or *mamellaire* on this suit are fine, and large in proportion—noteworthy also as true examples of rarely-met-with additional defence; the cuisses, jambs, and sollerets of the legs are of fine quality,

Though the Collection contains four early suits of equal interest, we will not stop to describe them, contenting ourselves by mentioning that they are all composed of genuine plates of armour, and of the rare and fine period.

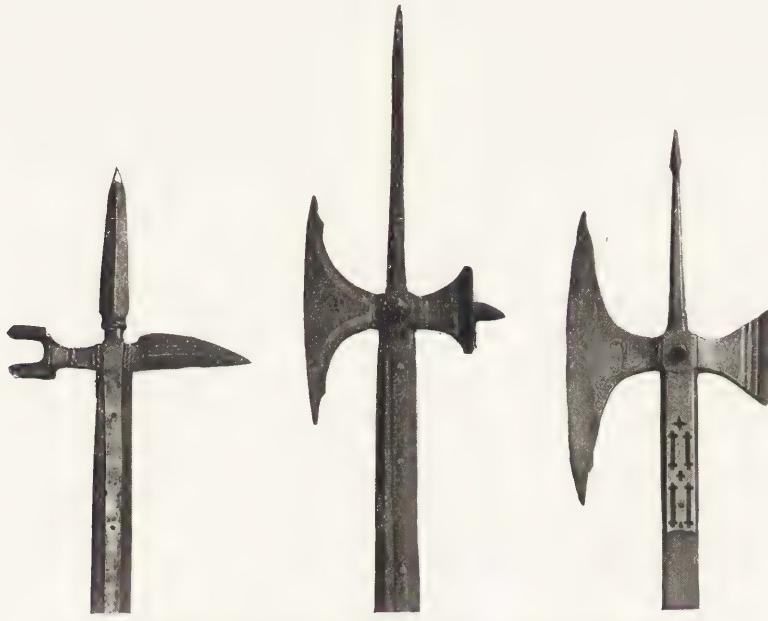
Two of the suits in the Ockwells Collection may, with justice, be called complete, for each plate belongs rightly to its fellow, but they are of considerably later date. One is a suit, finishing at the knee, its surface partly russeted, of French workmanship, and of the second half of the sixteenth century; the other, of similar proportions, but of English workmanship that it is not safe to assign to an earlier date than about 1630. The latter suit came from the celebrated Meyrick Collection.

Starting with the three bascinets already described it would be difficult to come across in a private collection a finer series of fifteenth century helmets than Mr. Barry possesses, for amongst them are seen four salades of the German fashion, illustrations of which are given—fine in form, though in condition that in France would be called *fatigue*. These, like the third bascinet, were all exhibited at the Paris Exhibition of 1902.

The salade of the Venetian barbute form is represented by an example which, together with three pot-helmets of the late fifteenth century—“chapeau de fer” type—were excavated near Seville, which latter helmets were purchased by Mr. Barry for his collection at the same time.

helmet of heraldry, is represented at Ockwells by a fine specimen, considered by the writer to be Italian, as opposed to the German or English type, as may now be seen in the Wallace Collection. Perhaps with the exception of that of Captain H. Lindsey, of Sutton Courtney, Berks., no private collection in England possesses a genuine tilting helm of this type, though countless figures exist, and for this reason Mr. Barry may be congratulated more on this possession than on any other of his many treasures.

Many other breast-plates, helmets, targes and other defensive plates are worthy to be described here if space permitted, but it does not, as a few words must be given upon the offensive weapons,



THREE POLE ARMS, ENGLISH AND ITALIAN, LATE 15TH CENTURY

Of the more complete form of head-defence, the closed helmet or armet, no better illustration could be given than the helmet of simple, though graceful outline made by Worms, of Innsbruck, whose mark it bears. It is a satisfactory collector's specimen, being in an almost pristine state of preservation, so much so, that a little time ago, when it was purchased from the Gayeski family of Mogowo, Prussian Poland, it still retained its original blue surface, but, in passing into an English collection, this was ignorantly cleaned off.

Other closed helmets of the armet type are illustrated, but beyond being fine specimens of their kind and very representative, they require no special mention.

The tournament helm, familiar to all as the

for these Mr. Barry has endeavoured to keep of contemporary date with his other armaments, consequently many of them are worthy of note; a sword, so like that represented on the effigy of the Black Prince in the Chapel of the Holy Trinity, Canterbury Cathedral, that it might have been the actual weapon, said to have been taken by Oliver Cromwell from the achievements hanging there above the Prince's tomb, but for the unfortunate fact that Mr. Barry's sword was found in the Lake of Lucerne, is the first weapon illustrated. Its proportions are excellent, and, as a weapon, it leaves little to be desired, though its somewhat deeply rusted surface—due to long immersion in water—would deter some collectors from acquiring it. Curiously enough, almost the sister sword to this one, was presented to the

Collection of Arms and Armour

Society of Antiquaries, and it may be seen in their library, Burlington House.

To go backwards 400 years from the period of the sword just described, we must point out that Mr. Barry possesses a sword which holds a double interest for him, as it was found in the Thames at Bray, and probably dates within the commencement of the eleventh century. It is a well-known weapon (see illustration), and a detailed account of it will be found in the proceedings of the Society of Antiquaries.

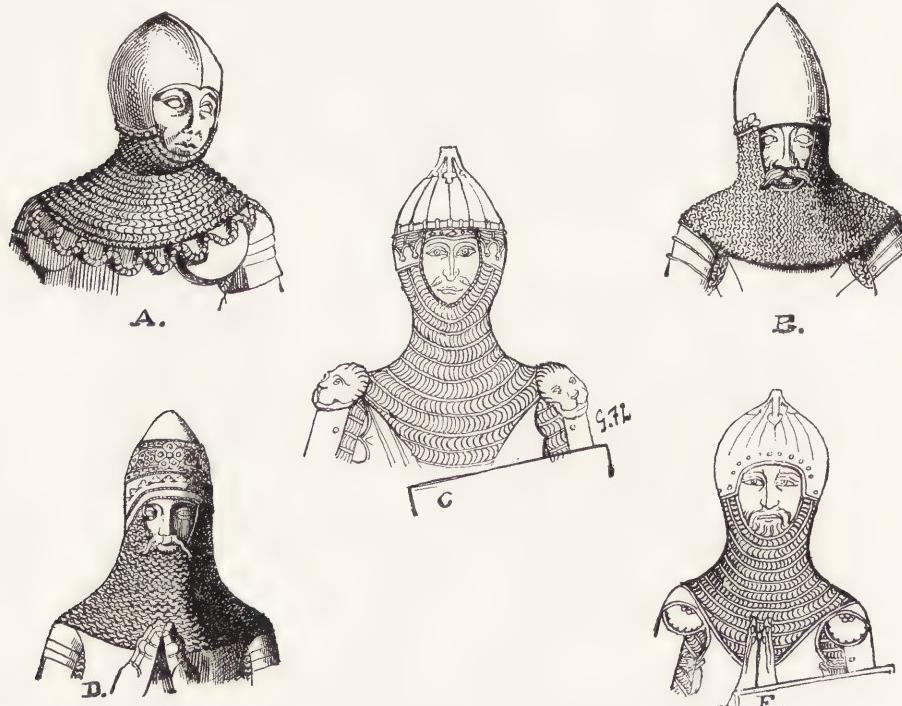
hafted weapons in use during the fifteenth century are well represented in this collection in all their varying forms, from the simple lance to the intricate *guisarme*, two fine English early sixteenth century examples of which are illustrated, together with a pole-axe of Italian origin, whose blade is etched, and has formerly been gilt in the manner of Ercolo di Fidili.



SWORD, 11TH CENTURY
FOUND IN THE THAMES

Before closing these remarks upon Mr. Barry's Collection of armour and arms, it is interesting to record, that on purchasing Ockwells Manor—now well-filled with contemporary furniture—it was at that time, with the exception of a few objects, an empty building, now the appropriate casket for the fine collection it at present contains. Among the few heirlooms attached to Ockwells Manor, we should not forget to mention—as being in the category of warlike apparel—a fine green velvet saddle of the time of Charles I.; a pair of jack-boots, sadly destroyed by rats, said to have been

worn by Cromwell; and portions of a chain-mail hauberk, little of which now remains, owing to the fact that in former times each tourist, if their gratuities were considered sufficient, received a few links of the shirt, in order to carry away a remembrance of Ockwells Manor, Bray.



BASSINET OR BACINETS, AS REPRESENTED ON EFFIGIES AND BRASSES, SIMILAR TO THE ACTUAL HELMETS IN MR. BARRY'S POSSESSION

- A. From an unknown effigy, circa 1390.
- B. From an unknown effigy, circa 1400.
- C. From a brass of a DE CREEKE, WESTLEY WATERLESS, CAMBRIDGESHIRE.
- D. From the effigy of SIR HUGH CALVELY, BUNBURY CHURCH, CHESHIRE.
- E. From a brass of SIR JOHN D'AUBERNON, STOKE DABERNON CHURCH, SURREY

Pictures

Thomas Barker, of Bath

Part II

By Percy Bate

BARKER was an urbane and polished man, well read, observant, intellectual, and possessed of very fascinating manners. His portrait, painted by himself as a young man (see CONNOISSEUR, No. 38), shows him as possibly a little foppish, possibly as somewhat of a *poseur*, with his yellow silk painting jacket and his long ringlets; and one may conclude from this, and from what is known of his habits, that his ambition and his vanity sometimes outran his prudence, and led to conduct which was both extravagant and improvident. Certain it is that though his income was large, he spent his money too freely, and he was often in straits; and it is probably to these circumstances that we owe the existence of so many "pot-boilers" without inspiration or character, obviously dashed off in hasty mood to make some small sum to pay a pressing debt. These pictures have done his reputation much harm, obscuring by their shortcomings the really great qualities of his fine work.

All through life he suffered from this lack of business capacity and this improvidence. Shortly before his death, a gentleman acquainted with him met him on one occasion at a brilliant party given by the Earl of Mount Edgcumbe during a stay in Bath. He was the centre of attraction, unusually free and unreserved in conversation, and charming every one present by his polished bearing and his discriminating criticisms on matters artistic. At midnight his friend accompanied him to his house, and knowing something of his circumstances, designedly entered with him. The contrast between the home scene and the gay assembly they had just left was distressing, for the necessities of life were wanting, and there were those within who needed them. One need not expatiate on so painful a scene. This appearance in the brilliant world of fashion would appear to have been one of the dying flickers of the lamp, soon to be extinguished, for as a rule in his later years he



LABOUR AND HEALTH

ENGRAVED BY GAUGAIN, AFTER THOMAS BARKER

Thomas Barker, of Bath



LANDSCAPE

BY THOMAS BARKER

lived in great retirement. Old friends had died ; the Government pension of £100 a year that had been awarded him must have seemed to him a meagre and slender income ; his reputation rested on the work of his more youthful days ; and when at last, being upwards of eighty years of age, he passed away, his fame suffered the usual wane and eclipse that befalls so many painters whose renown, great while they live, does not descend to the next generation, to whom their work is perhaps not sympathetic, or is—which is worse—"old fashioned," without being "old masterly."

Thomas Barker was, of course, entirely a self-taught artist. His native talent and his faculty of observation sufficed him. He was a keen student of nature all his life ; in fact it has been said by one who knew him, that he might justly have echoed the words of his great townsman, Walter Savage Landor : "Nature I loved, and after Nature, Art" ; but he was also a painter who knew and loved the works of the masters who had gone before. He was no revolutionary in art ; in fact, if one compares him with his great contemporary, John Constable, one sees that Barker was the survivor of the earlier school of landscape

painting, the school of Gainsborough and Morland. He may, perhaps, fairly be considered as one of the last of the early English school of landscapists. That the date of his death was so late as 1847 may be described as a chronological incident ; artistically and historically he was of an earlier date ; and it is in relation to the painters who preceded him, rather than those who followed, that his achievement must be considered. It is to the work of the two painters named, Gainsborough and Morland, that his most characteristic pictures show an affinity, and though it would be impossible to claim for him a niche in the temple of Fame on the same level as those that enshrine the two great artists spoken of, it may justly be claimed that he was no unworthy successor to them, and no unfit inheritor of their methods. Free brushwork, fine colour, and great natural charm are evident in his work ; and though his drawing was not his strong point, he had an instinctive artistry and a natural facility for the building up, the construction, of a picture, that is eminently pleasing. His contemporaries esteemed him a genius ; and when his good work is sifted from his bad, an unbiased critic

The Connoisseur

must own that, gauged by his best, he was a true artist and a fine painter.

It has been said that if Tom Barker had devoted himself to the practice of portraiture he would have ranked with Reynolds and the other great masters of that date ; but of this I have seen no evidence in the portraits by him that have come within my view. Interesting family groups by him exist ; and a charming likeness of a fragile girl, said to be a portrait of his early love, Miss Spackman, evinces a tenderness that is not one of the usual characteristics of his work ; but the fact is that when he was face to face with a sitter, his handling seems to have become timid, and he was unable, or unwilling, to employ the bold free touch that characterises his studies of the heads of vagabonds and beggarly men. His real strength in art was twofold. He was not only a successful delineator of rustic scenes : he was a landscape painter of great power and originality. His landscapes may perhaps be divided into two

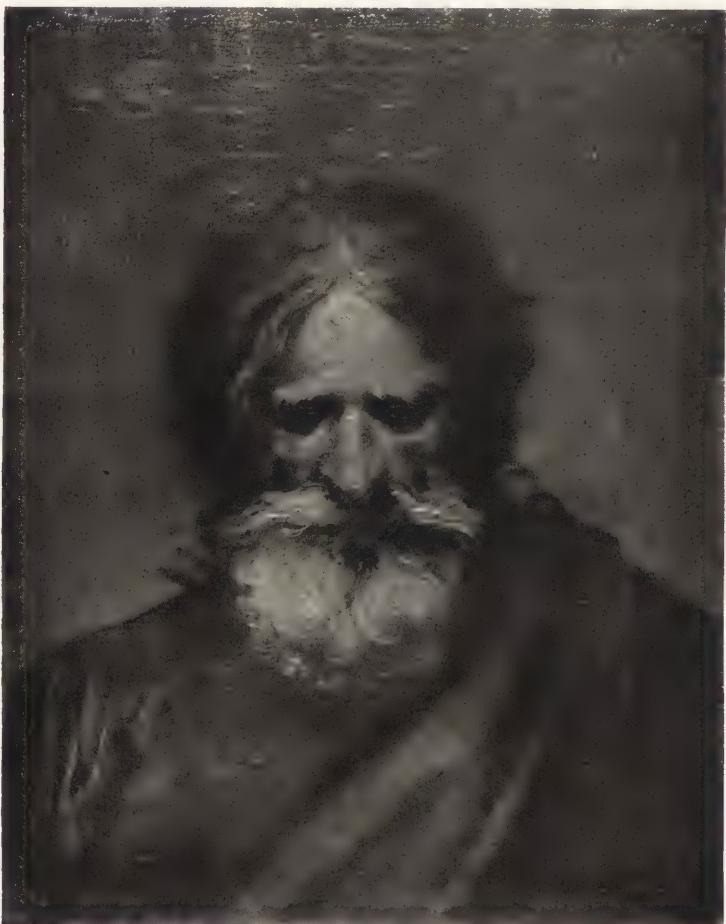
classes ; the first is somewhat panoramic in character, large stretches of country, somewhat empty and vague, illuminated maybe by a sunset sky—doubtless these were reminiscences of the glorious atmospheric phenomena of the Roman Campagna. They have a certain feeling for landscape as a whole, and a certain breadth and suavity that please, but they are a little lacking in coherence and interest. The other class shows, as a rule, the picturesque beauty of our own country, treated boldly and freely, and with sympathy. The one figured (see CONNOISSEUR, No. 38) is of

great interest, and is in many ways characteristic ; and one of the pictures that represent him in the National Gallery is of a similar type. This landscape was purchased in 1890, and shows, on a wild road that runs through rocky scenery, a group of horsemen who follow a flock of sheep and a dog. In the middle distance is woodland, and open rolling moorland country beyond ; while over all grey clouds hang in the sky, and on the horizon the coming storm looms dark.

But it is, perhaps, as a sympathetic painter of rustic life and character that Barker shows his greatest strength. Of this phase of his art *The Gloucestershire Shepherd* (see CONNOISSEUR, No. 38), and *The Pigsty*, here illustrated, are good examples. In the former canvas the rustic lad, seated in the shade of a tree with his frugal meal of bread and cheese in his hand, is painted with a keen appreciation of the picturesqueness of his tattered garments and battered hat, and his air of

rural simplicity and boyish mischief is well conveyed. Both these works are quiet in tone and good in modelling, and though they are negative rather than positive in colour they are none the less rich and strong ; while even in the reproductions it is possible to see the *verve*, vigour, and certainty of his touch : certainly in mere brushwork Barker was very accomplished.

In the country round Bath, some of the most delightful country in England, Barker, like Gainsborough, found inspiration for many such canvases ;



THE HERMIT

BY THOMAS BARKER



A WOODMAN AND HIS WIFE
BY THOMAS BARKER



A COUNTRY GIRL
BY THOMAS BARKER

The Connoisseur

and the delightful *Children at Play*, here illustrated, is another fine example of his work in this *genre*. It is a very beautiful little canvas, full of fine colour; but its tonality is such as to make it very difficult to photograph. The whole scheme of the picture is golden, harmony rather than contrast is its keynote, and the mellow aspect it originally possessed has not been lessened by the passage of years. The autumnal tints of the trees act as a foil to the fair hair of the child who is riding the little donkey foal, and her cream dress and light blue sash strike the high note in the picture, a note repeated in the white sleeves of the elder girl, who in her dress of dusky gold, and with her glossy brown hair unconfined, runs, full of vivacity, beside her companion. The slightly sunburnt faces of the children reflect their simple pleasure, and the whole composition is redolent of the atmosphere of mellow beauty, and the feeling of rural simplicity, that appealed so strongly to Barker.

Many of his most noted pictures of this type were painted while he was still in his teens, *Old Tom* before he was seventeen, and *The Woodman* more than once before he was twenty, each time under a different aspect. In such subjects as these, and those others where the figures and animals do not form the entire interest of the picture, but are set in a delightful and masterly surrounding of landscape, Barker's work almost challenges comparison with that of Gainsborough in the same style. Broadly seen, boldly handled, with the essential features of each

composition simply and spontaneously set down on the canvas in the delightful painter's convention of the latter part of the eighteenth century, they are works which deserve, and will obtain, a far wider recognition than has yet been accorded them.

Of the engravings after his works there is little to be said. Many were executed in stipple, and rather poorly done at that; and they simply exist as curious instances of the ineptitude of somebody, possibly the publisher, who deemed it wise to use for

the rendering of Barker's bold and striking subjects, and loose and spontaneous handling, the method of all methods which presupposes daintiness and delicacy in the original. Had mezzotint been the method employed, many fine plates would doubtless have resulted; possibly at a future date, when the Bath painter's work is more fashionable

than it is now,

the modern mezzotinters may turn their attention to him.

There is an interesting story connected with one of his pictures that may be related in conclusion. During a stay he made in South Wales at the house of Sir Foster Cunliffe, his attention was one day attracted, while driving with Lady Cunliffe, by the sight of a poor deranged girl who was often to be seen wandering about the ruins of Tintern Abbey. Seated on a wayside bank far from any human habitation, she seemed the very type of melancholy, and when Barker heard her sad history he was painfully impressed. This was the story that Southey, the



CHILDREN AT PLAY

BY THOMAS BARKER

Thomas Barker, of Bath

poet, relates in his poem, *Poor Mary, the Maid of the Inn*, a ballad he is said to have composed at the request of Lady Cunliffe, who told him, as she told Barker, the melancholy circumstances. The lady, having suggested to the Laureate the theme of his poem, asked from the painter a sketch of the girl; and a telling picture, with the poor distraught maid as the subject, bearing the same title as Southey's verses, was the ultimate result. At first the painter had introduced into the mid-distance of this important work "the gallows hard by" that the poet alludes to, but at Sir Foster's request this was painted out, as adding an unnecessarily painful element to the pathos of the subject. Southey's comment when he saw the canvas was characteristic. He said, "If I might make a remark, I would say that the feet are not dirty, as they would be in nature." Possibly

Barker was a little nettled at this prosaic observation, which certainly seems to imply on the part of Southey an entire lack of appreciation of the nobler qualities of the work. At any rate he retorted that the remark was both unpoetical and nasty, and that moreover as a piece of criticism it was not well founded, as, walking through grass, wet or dry, her feet would not get dirty.

Space forbids the inclusion of further biographical details, or a more extended criticism of his work; but from this brief account of his life and these simple notes on his paintings, it will be seen that Thomas Barker has, as yet, scarcely come into his own; and that the writer who ventures to claim for him a higher place in the galaxy of English painters than is at present his, is not without some justification.



THE PIGSTYE

BY THOMAS BARKER



Peg Woffington
John Jackson, after Lewis

Printed for J. Dods, Bookseller, Buck's Coffee House, Strand, London.



Peg Woffington
John Brooks
Printed for J. Dods, Bookseller, Buck's Coffee House, Strand, London.

PEG WOFFINGTON ENGRAVED BY JOHN BROOKS

PEG WOFFINGTON (BRITISH MUSEUM)

PEG WOFFINGTON BY JACKSON, AFTER LEWIS
(CHEYLEMORE COLLECTION)

A Mysterious Woffington Portrait By W. J. Lawrence

By way of warning to collectors and others to be wary in accepting ready-made, if plausible, ascriptions of paintings by obscure artists, I make a confession and proffer an experience.

When I wrote my article published in last January's issue of *THE CONNOISSEUR*, dealing with a portrait of Peg Woffington forming part of the Pleasants bequest in the Royal Dublin Society Collection, no one seemingly could have been on safer ground. Although unsigned, the portrait was attributed on the label to James Latham, had been minutely described and referred to as his in the *Dublin University Magazine* for August, 1864, and finally Anthony Pasquin, in his *History of Irish Artists* (1800), had stated that "Latham's portraits of Mrs. Woffington, the actress, and Geminiani, the composer, were painted in so pure a style, as to procure him the title of the *Irish Vandyke*."

Some weeks after my article was published, I happened to be looking over Chaloner Smith's sound work on "British Mezzotints," and came across the statement that the original of Jackson's mezzotint of Peg Woffington, after John Lewis, was in possession of the Royal Dublin Society. Inquiries duly made at Leinster House led to the discovery of no other portrait save the reputed Latham. A photograph of the painting was then sent to the British Museum to be compared with the rare example of the Jackson print in the third state in the Cheylesmore Collection. Slight variations were found, but the one was undoubtedly a copy of the other. Thinking that some blunder might possibly have been made in the inscription of the plate, I decided to hunt up old Thomas Pleasants' will in the Irish Record Office. It proved to be a series of disjointed holographic documents made by the amiable philanthropist in extreme old age. Imagine my amazement on finding mentioned among the art treasures bequeathed to the Royal Dublin Society, "the beautiful picture of Peg Woffington, by Sir Joshua." Further inquiry elicited the fact that when Sir Walter Scott visited Dublin in July, 1825, he was entertained by the Society, and went into raptures over a portrait of the famous actress then attributed to Reynolds.

There was nothing for it but to make a very careful examination of the present portrait, a task in which I was kindly assisted by Sir Walter Armstrong. The opinion arrived at was that so far from being a Reynolds, the portrait was lacking in indication of having been painted from the life.

At this juncture, I happened for other reasons to insert an appeal in the leading Dublin journals asking the owners of possible Woffington portraits to inform me as to their whereabouts. Among the few replies received, was one from a Dalkey lady desiring me to call and examine a painting signed and dated in left-hand corner "Jn. Lewis, April, 1753." Losing no time in obeying this polite request, I was rewarded by discovering the actual original of the Jackson mezzotint of which the Leinster House portrait was merely a copy. It is noteworthy, however, that while both paintings are identical as to draughtsmanship, the colour scheme is different; in the original, the hat and cloak are dove-coloured; in the copy they are green.

As John Lewis's name is not to be found in any Biographical Dictionary, it may be as well to state, on the authority of Benjamin Victor, the author of *The History of the Theatres of London and Dublin* (1761), that he was a Dublin portrait painter and scenic artist. In this latter capacity he was officiating at the Smock Alley Theatre, in April, 1753, precisely at the time Peg Woffington was acting there.

Whether the portrait now ignobly skied at Leinster House was the portrait really left to the Royal Dublin Society by Thomas Pleasants, must remain a mystery. Under the circumstances, however, one longs to unearth the baffling Latham painting, of whose salient characteristics we have some meagre trace. Brooks, of Dublin, engraved several of Latham's works, and Brooks, in 1740, executed a line engraving of "Miss Woffington," as she was then called, after some unacknowledged portrait. The chances are that it affords the outline of the missing picture, and with this hope we reproduce the excessively rare print now, so that the Latham, if in existence, may be identified.



Old Artistic Visiting Cards Part I. By Ettore Modigliani

IN proposing to address the readers of THE CONNOISSEUR on the subject of old visiting cards, I think it only logical and natural to let these present, by way of preface,—their own visiting card. Here it is, in verse :—

" Souvent, quoique léger, je lasse qui me porte.
Un mot de ma façon vaut un ample discours.
J'ai, sous Louis le Grand, commencé d'avoir cours ;
Mince, long, plat, étroit, d'une étoffe peu forte.
Les doigts les moins savants me taillent de la sorte,
Sous mille noms divers je paraïs tous les jours,
Aux valets étourdis je suis d'un grand secours.
Le Louvre ne voit point ma figure à sa porte.*
Une grossière main vient la plupart du temps
Me prendre de la main des plus honnêtes gens :
Civil, officieux,—je suis né pour la ville.
Dans le plus dur hiver j'ai le dos toujours nu ;
Et, quoique fort commode, à peine m'a-t-on vu,
Qu' aussitôt négligé, je deviens inutile."

* It is known that the Louvre, although the official residence of the French kings, was never inhabited.

" I am often found burdensome, though of light weight.
With one word a lengthy discourse I replace,
Under Louis the Great I first obtained grace ;
Of feeble material, flat, slender, and straight.
Into ignorant hands I am thrown by fate,
Full a thousand names day by day I grace,
My timely help puzzled servants embrace.
A stranger I am at the Louvre's gate.
As a rule I am taken by a coarse hand
From one that belongs to the flower of the land :
From my birth to my death to town-life I cling.
I must needs go bare in the cold wintry blast ;
And though most handy, ere a minute has passed,
I am thrust aside as a useless thing.")

With this neat riddle, a French 17th century poet, Bernard de la Monnoye, described the visiting card; the simple piece of pasteboard—*mince, long, plat, étroit*, of which a single word often *vaut un ample discours*, and which, equally unconscious, even now carries across mountains and seas the sweet remembrance of some perhaps forgotten friend, or announces suddenly that an impatient and annoying visitor is waiting for us in the antechamber.





Published as the Act directs, Nov: 1 1791, by J. Jones, No: 75 Great Portland Street

Painted by Sir Joshua Reynolds

Engraved by J. Jones Engraver Extraordinary to His R: H: the
Prince of Wales & Principal Engraver to His R: H: the Duke of York

S Y L V I A .



Old Artistic Visiting Cards



But there is nothing in the French versifier's words to lead us to think that the visiting card was, in his time, already the object of artistic thought; we must therefore believe that in his days the fashion was a simple card with the name written or printed, like that which we use to-day. When then and by whom has the visiting card been invented? It would be difficult to say by whom, but to the first question it is enough to answer that the origin of the visiting card is lost in the mist of time, and who knows if some erudite, with plenty of spare time, will succeed one day in discovering that it was probably in use with the Chinese thousands of years ago?

But leaving aside all conjectures, it is certain that the use of the visiting card, or of something very similar in its place, must go back very far, as far as the visit itself, which necessitates that the visitor should leave

a trace of his call: something more than a word or a name committed to the unreliable memory of a servant. And this trace should be traditionally the same everywhere in Occidental countries; is not our visiting card directly derived from the wax tablet, on which the Roman caller used to inscribe his name with the *stilus*?

During the renaissance, it is believed the custom was among the cultured classes to use, when calling, small cards of parchment or pasteboard, more or less richly illuminated: cards already made precious by a breath of art like those which became the fashion some centuries later; but no document proves this custom, nor—which is more important—has a single specimen of this nature come down to us. However, though these cards had



been adopted for some time, the plain card with just the name, or perhaps the title, the profession and the address of its owner, was certain soon to become the fashion, and, *à propos* of these visiting cards, a very strange fashion has to be mentioned, of which the origin is inexplicable: I refer to the custom often prevailing in the seventeenth and also in the eighteenth centuries, of using playing cards as visiting cards (the ladies generally preferred clubs and hearts), with the name of the visitor written on the white back of the card; a custom which, as we shall see, has also left a trace on the artistic visiting cards, which are the subject of this article. As regards the latter, their appearance is comparatively late; one has to go back only to the middle of the eighteenth



century—the century of refined elegance and supreme punctiliousness in matters of fashion—in order to find the first pictorial engraved visiting cards, the use of which commenced in France under the Regency and under Louis XV., and spread rapidly, especially towards the end of the eighteenth century and during the first Empire, in England and, above all, in Italy, where the fashions that emanated from Paris were eagerly taken up at that period. In German lands the custom took little or no hold; even in England it did not stay long. Perhaps, unlike in Italy, where the use of the artistic visiting card, as we shall see, immediately became popular, this fashion remained in England restricted to persons of high rank, and this may help to explain



for persons of wealth and high social standing, must have been ordered from the artist by the owner, who probably himself suggested the motif of the design, which often had special bearing on his profession, his possessions, and his tastes. Sometimes it introduced the arms of his family or a remembrance of some event in his life; in short, something to make the card individual and personal. They generally had the name of the person engraved by the artist, though sometimes only a white space was left, in which the user would write his name in autograph to make the card more treasured.

There were—more especially in Italy, where, as I have stated, this custom soon took a hold even on the middle



why the English examples are amongst the more noteworthy for fine workmanship.

A few of the cards here reproduced belong to the Roman Royal Cabinet of Prints and to the Venice Municipal Museum, but the greater and most interesting number are the property of a well-known Roman physician, Dr. Piccinini, an ardent lover of old prints, who has amassed a rich collection, not only of old visiting cards, but also of artistic old invitation cards. He has given me permission to reproduce some of his most characteristic visiting cards, for which courtesy I wish to express my sincere gratitude.

Even from the few specimens published with this article, it may be seen that the artistic visiting cards were of two kinds: either strictly personal, or for general use. The former, most of which are remarkable for their beauty, and were intended



Old Artistic Visiting Cards



classes—visiting cards for general use, which became the vogue a little later, and which were for sale, in sheets, perhaps at stationers' shops. Cards of this kind were, of course, intended to have the name written by hand, and are distinguished by inferior workmanship, and by the quality of the motifs, which were the most general that could be imagined, since they had to be adaptable for everybody; for instance: simple ornaments, views of places, reproductions of monuments, etc.

Of the personal as well as of the "commercial" cards, we reproduce a sufficient number to enable the reader to form an idea of their immense variety, of the degree of fineness and elegance which was bestowed on these small trifles created for the ephemeral life of a day, and nevertheless decorated with such artistic taste. Masters of the brush and elegant designers like Fragonard or Eisen, Moreau or Cipriani; masters of the burin, like Bartolozzi, Morghen, and Rosaspina, did not disdain often to devote their skill to the modest visiting card, decorating it with flowers and ribbons, trophies and coats of arms, gay cupids and lovely figures of women. Of Bartolozzi we reproduce some beautiful specimens, amongst which is one that combines artistic with historical interest: the

visiting card which Bartolozzi engraved for Sir Joshua Reynolds: the homage of one champion of art to a greater champion! *

What is particularly noteworthy in these cards by Bartolozzi, beside the elegance of line and the grace of form, is their sobriety: examine the card of Sir Joshua Reynolds! What artist would not be tempted, in decorating a card with the name of such a man, to pile up symbols and decorative motifs to indicate as much as possible? But Bartolozzi did not forget that the design for a visiting card must be such as not to have value as a picture in itself, but only a purely decorative value, and that the different elements of the composition should tend towards throwing up, and not concealing the name, which, in these little works of art, must remain the potential part. To

this principle Bartolozzi adhered, and engraved for the famous painter



artist's works. In the same catalogue can be found the card of Mrs. Parker, of Sackville Street, designed by Cipriani (Vol. II., page 150, No. 2168), but not that of Wm. Wilson, bookseller of Dublin, also by Cipriani.

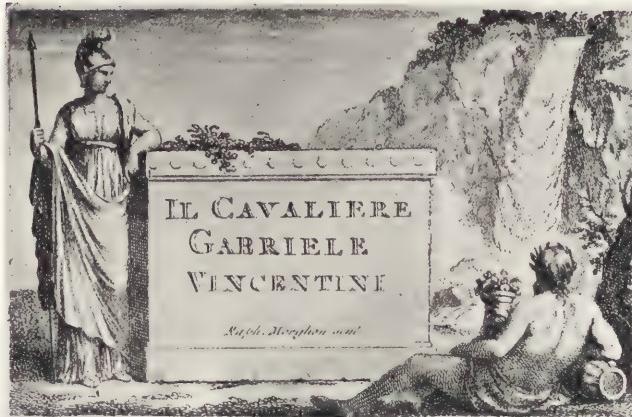


a card of the greatest simplicity, in which we feel that the whole force of the scene is centred on the laurel crown around the glorious name, and that the figures at both sides only serve to direct attention to the name, and render it homage.

But this is no longer the criterion which we see followed in the two cards designed by the Irish painter, Henry Tresham, and engraved by Luigi Schiavonetti, Bartolozzi's favourite pupil. In these, beauty of composition and masterly execution do not succeed in making us forgive the artist a certain superabundance and that exaggerated complexity of design, which are the result of having lost sight of the true character of a visiting card. The two delightful cards by Tresham and Schiavonetti—especially the one with the view, in the background, of the *Dogana di mare* in Venice, and the entrance to the Grand Canal with the *Salute*—look more like two real pictures reduced to small proportions than like two visiting cards.

The same remark would apply to other cards, such as the exquisitely designed and engraved specimen by Girardet for Francesco Ceva, perhaps an able and passionate horseman; or the one engraved by Rosaspina* for the Ambassador of Bologna; or the other of Count Ruggiero Vallemani, one of the finest examples by this author, in which are harmoniously interwoven festoons and

* The card is only signed with the initials F.R., but these refer undoubtedly to the name of Francesco Rosaspina. To be convinced, one has only to compare this card with the one of Count Ruggiero Vallemani, signed by that engraver.



trophies, vine leaves, laurel crowns, and flags, which seem to symbolise the glory of the Empire. But to turn from these to the card of Count Aurelio Savioli is a real repose for one's eyes; its design is evidently inspired by a classical bas-relief, and is most elegant in its simplicity,

and executed with such *morbidezza*, that we feel justified in noticing, in the company of those just mentioned, this card, of which we regret to say the author is unknown.

Also in "private" cards views of places and monuments are not infrequent. Among these we find on the card of the Archbishop of Sebaste, Papal Nuncio at the Court of the King of Spain, a reproduction of St. Peter's, the Ponte S. Angelo and ruins of Roman monuments; then a view of the Acropolis, engraved by W. Skelton over the name of Cav. Worsley, English Minister in Venice; and also the cascade *delle Marmore*, depicted by Raphael Morghen on the card of Cav. Gabriele Vincentini, to denote that the Vincentini, a rich and noble Umbrian family, owned property near Terni, close to the spot where the Velino river rushes from the height of the mountain. This card of Cav. Vincentini is the only known example by that renowned engraver, and is therefore of special interest, which

will still be increased if we place by its side another card, likewise with a figure of Minerva, executed by another famous engraver, Volpato, Morghen's father-in-law and master, for the Marchesa Cavriani. The design is taken from a detail in a picture by Giulio Romano.

(To be continued.)





The Hepplewhite Period

Part II. By R. S. Clouston

ENGLISH furniture of the eighteenth century followed, on the whole, a gradual but well-marked line of progress from heaviness to lightness. There were, however, several notable exceptions, among which sideboards will occur to all, and of which the heavy, square chair leg, which came in in the sixties, is another example. It was simple without being light or graceful, and is one of the curious anomalies of this period. The

chief articles of furniture, however, which did not follow the general rule, belong to the library and the bedroom. In the former, bookcases and tables were left very much as they were, with a few changes depending on the style of ornament used, or again, only differing by their absolute plainness from the designs of Chippendale. The lack of ornament of any kind in many of Hepplewhite's designs is a very striking feature in his



WASH-HAND STAND

FROM SIR WALTER GILBEY'S COLLECTION

The Connoisseur

book, and the attention of the reader is called to it in the preface. In spite of this, when such pieces actually occur, they are usually put down unhesitatingly to Chippendale, who, as far as can be proved, never made anything of the kind.

Some of the articles which Hepplewhite dignifies with the name of "library tables" are just as ugly and uninteresting as the commonest knee-hole table in the ordinary city office of to-day. It is probable that it is not so much owing to an

in than carving. It needed but little artistic knowledge, and the workman naturally fitted himself to the requirements of his masters, so that this second (and possibly, greatest) culminating point of eighteenth century design held within itself seeds which meant artistic ruin.

If any practical result is to be arrived at from the study of eighteenth century furniture apart from mere expert knowledge of what is, unfortunately, ancient history, it cannot be too strongly

insisted upon that it is to the bench we must look for lasting improvement, and not to the studio.

It is well that artists should take a living interest in the subject; but the history of English furniture proves that it is dangerous, even partially, to lay aside the chisel for the paint brush. The end of the eighteenth century is a glorious epoch in the annals of our furniture design. There are numerous pieces which, if not unmatched, are certainly unbeaten



DRESSING DRAWERS

FROM SIR WALTER GILBEY'S COLLECTION

attempt at simplicity that we find such objects sandwiched in between others of a highly ornate character, as to the change which had come with the new aims in the capabilities of the workman employed. In Chippendale's time every skilled cabinet maker was also, of necessity, a carver; in Hepplewhite's, though carving was by no means dead, it became, from the introduction of painting and inlay, a secondary qualification. The painted ornament was not done in the workshop but in the studios of the artists, and, though inlay was still part of the craftsman's work, it was an infinitely easier thing to become proficient

by even the best of the Chippendale era, but they teach a terrible lesson in the danger of taking the work out of the hands of the workman. With the exception of Robert Adam, all our best furniture has been designed by practical cabinet makers, and he, as far as England is concerned, was unique among architects in his versatility. When the rage for painted furniture came to a sudden and untimely end, it had just lasted long enough to weed out the artist workman. After that came the deluge. The work had got almost entirely into the hands of painters as regarded its finer qualities, and when they dropped

The Hepplewhite Period

out through the change of fashion, the workmen, from lack of training, were unable to design anything of real excellence.

Carving is not only the most obvious (and possibly the most legitimate) means of decorating furniture—it is the great educational art factor as regards the workman; everything he carves teaches him the subtleties of form, and so fits him, if he is inherently capable of it, for the higher walk of original design.

Exquisite as many of these specimens of decorated furniture are, it is almost impossible to approach the study of them without a certain amount of regret. They may, as many hold, represent the apex of our domestic art—the very summit of the mountain—but on the other side was a yawning and unfathomable chasm. After the first few years of the nineteenth century, art disappeared from our furniture as suddenly and as effectively as the figures on a slate when a wet sponge has been passed over them. Other

causes, which I hope to recur to later, such as the influence of Sheraton's second period, may have contributed to this result; but even his despairing and desperate wrong-headedness cannot account for the absolute dearth of art.

If we did not know where to find the beginnings of the class of furniture which makes the early Victorian period a by-word, almost the last place to look for the information would be in the *Guide*. Yet here they are, and strangely enough, nowhere else. To apply the word "design" to the library table alluded to, would be almost as much a

misnomer as to describe by it the map of London, and the same applies to several other articles, such as what Hepplewhite calls "double chests of drawers," but which are usually known as tall boys. Of these Hepplewhite gives drawings for two, one of which is all but absolutely plain, while the other is one of the least convincing designs in the book. In the first, the upper compartment is divided into two drawers of equal size, in the other into three—a long drawer in the middle and two very small ones at the sides,



CHEST OF DRAWERS MADE TO IMITATE AN ESCRITOIRE
FROM SIR WALTER GILBEY'S COLLECTION

thus carrying out the idea of one chest of drawers being super-imposed on another, which is further suggested by what stands for the upper chest being slightly narrower than the lower. What this double chest gains in appearance by the divisions at the top giving variety and lightness, is more than lost by the division of the upper drawer of its lower portion into two. This is both structurally wrong, and most unpleasant to the eye as a disturbing line.

There is but little to be said in favour of these tall boys even from the consideration of practical

usefulness; they certainly had much more room than the ordinary chest of drawers, but their design entailed great difficulties. If the huge, plain surface was to be varied at all, the evident place to attempt it was at the top, for if an exceedingly deep drawer were placed at the bottom, it would give no greater real convenience than the discarded oak chest. The height of the piece is given by Hepplewhite as five feet six inches, so that the smaller drawers—the primary purpose of which is for such of the lesser articles of dress as it is convenient to put one's hand on at once without disturbing the arrangement of their other contents—were all but useless. The average man could only peep in over the top, while a lady would require to stand on a chair. There may be an answer to the problem of combining the practical use of the tall boy with the principles of design, but Hepplewhite was a long way from solving it; in that he was no worse than the other makers of his time, for the tall boy, as it has come down to us, is neither useful nor ornamental.

When we consider that tall boys are usually, if not always, veneered, it is all the more extraordinary to find them persistently described as "Chippendale." Thomas Chippendale had his own faults to answer for, but never, even at his worst, did he construct a thing for actual use

and allow himself to forget its purpose to such an extent. To describe the whole era as Chippendale is merely a misnomer; to attribute these tall boys to him is a libel. Nor did he ever touch the plainest piece of furniture without attempting to beautify it. He might do this, as on the sideboard on plate lvi. of the *Director* (the least ornamented design in his book), by a bracket, or, as in other instances, by a line of fret-work; but he loved his chisel and his art too well to descend to packing cases, or, if he had, the packing cases would have been in every way suited to their requirements. If it were only for this reason alone, I should feel compelled to place the *Guide* a little lower than the *Director*.

That these tall boys should have been in such universal use, constitutes one of the most curious anomalies in later eight-

teenth century furniture, for the same people who had the taste to appreciate the delicacy of motif in Hepplewhite's finer designs (than which few things are finer), bought them readily. Hepplewhite could not have been the only producer, for even now they exist in large numbers; but, had he been as great as Chippendale, he would have "improved and refined" their design.

One reason why those pieces of furniture—as well as others—became not only plainer but heavier, lay, in all probability, in the changed



DRESSING TABLE AND MIRROR

FROM SIR WALTER GILBEY'S COLLECTION

The Hepplewhite Period

conditions under which they were called into being. In the time of Chippendale and Ince, the bedroom, being also a reception room, contained moveables designed to suit its uses, and, in many instances, these were intended to appear to the eye as something else. This custom had not entirely died out by the end of the century, as will be seen by the wash-hand stand illustrated, but it had gone considerably out of fashion. The *multum in parvo* and the imitation of sitting-room furniture still remained, but the numerous cupboards which the older architects had placed in their thicker walls were rapidly disappearing, and storage room was a necessity. This accounts for the inclusion of tall boys in the *Guide*, but it by no means excuses the faults in design.

The wash-hand stand just mentioned is a happier example of the bedroom furniture of the time. It does not suggest Hepplewhite's hand, but, as explained in a former article, I am treating rather of a period than a man. It has the appearance of a knee-hole writing table, but under the lid there is a basin, soap dish, etc., as well as a rising looking-glass. It is typical of its time by being far heavier than the similar contrivances of the Chippendale period, particularly those by Ince, one of whose designs for a lady's dressing table is both lighter and more dainty than any similar piece of folding furniture I am acquainted with which belongs to the end of the century.

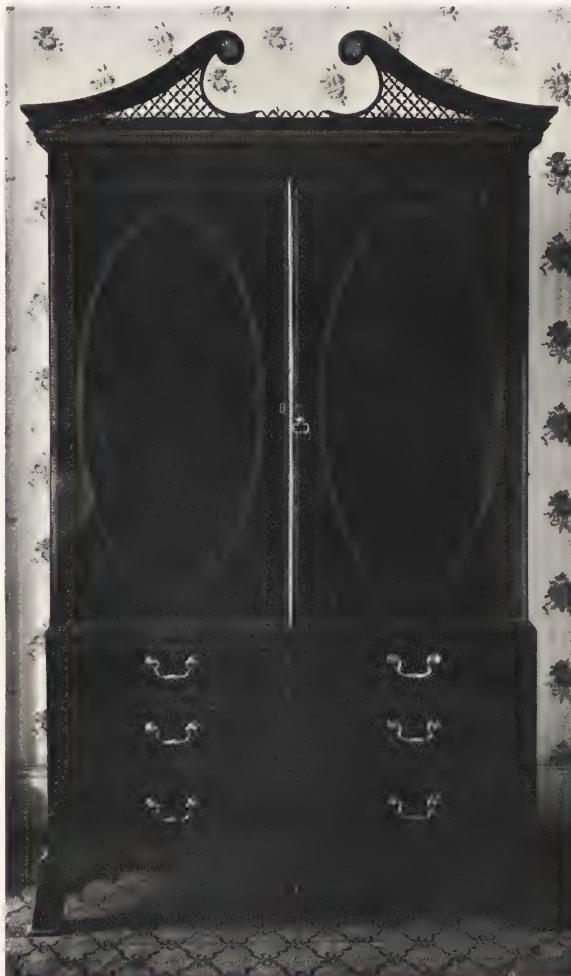
The "dressing drawers" reproduced are almost

identical with one of the designs on plate lxxvi. of the *Guide*, and if compared with Chippendale's "buroe dressing tables"—which are the same thing under a different name—the reversion to heaviness will be apparent. There is not much to criticise in this specimen; it is one of the happy instances where bands of inlay are the only ornamentation, but where grace of line and careful choice of wood are in themselves sufficient. Hepplewhite, when he chose, could make his simple work almost as beautiful and interesting as his more ornate, though, it must be allowed, he was surpassed in this both by his friend Shearer and his none too polite rival Sheraton.

Another piece of bedroom furniture, again more typical of the time than the man, is the combination between a chest of drawers and a knee-hole escritoire. This not only exemplifies the careful choice of woods, but the style of inlay in use at the date, and is remarkable rather for finished workmanship than for beauty of design.

It must not, however, be thought that

all bedroom furniture followed the same lines. That most of it did is certain, but there are many examples where the new doctrine expounded by the rest of the late eighteenth century work also applies. Among these are the beautiful shield-shaped glasses of which Hepplewhite makes such a special feature. The toilet table and mirror reproduced is chosen for purposes of comparison. No designer of the time gave this combination except Sheraton, and in them he departs from



WARDROBE OF HEPPLEWHITE DESIGN WITH PEDIMENT OF
EARLIER DESIGN FROM SIR WALTER GILBEY'S COLLECTION

The Connoisseur

his usual custom and becomes oppressively heavy and ornate. The restraint in the use of ornament, and the pure "Marlbro'" leg might suggest Shearer, but the piece is so in consonance with the best spirit of the *Guide* that it would be pedantic to call it by any other name than Hepplewhite.

The wardrobe, though a fine piece, and constructed of well-selected wood, is of even greater interest from the questions it raises than from its own merits. It is absolutely necessary, if one would understand the subject thoroughly, to have much more than merely a passing acquaintance with the furniture books of the period; but "book-learning" of any kind is apt to be valued more by its possessor than anyone else, though a knowledge of the published designs undoubtedly gives a more exact knowledge in many particulars than the mere handling of the articles themselves without having accurate ideas of their history. The books published were few, and, for one reason or other, so restricted in scope as to be merely samples even of the work of the men who produced them. Sometimes these samples, as in the *Director* and the *Guide*, may be looked on to some degree as a summary of contemporaneous *motifs*; at others, as in Johnson, a single phase; and again, as in the brothers Adam, a selection showing the leanings of a strong personality. The last is a noteworthy example because, from the high positions held by both brothers, their original drawings were valued and preserved, and we have only to look over the volumes at the Soane Museum to see how partial, and in many cases how unrepresentative, was their choice.

The *Guide* deserves its title as being the best authority of its time with regard to prevailing fashions, but it is necessarily very incomplete. Even had that pitifully poor designer, Johnson, not published, it might have been possible to deduce his existence from Chippendale's third edition, but though Hepplewhite's art was founded on Adam's teaching, if the memory of the great architect were blotted out, it would be impossible from the *Guide* to guess that Hepplewhite lived and worked at the same time as a man of such marked style. In such things as the carved leaf on an urn or "fan" inlay, we get an exact reproduction; but where he leaves ornament and attempts, as in his pier glasses and girandoles, to imitate the feeling of a whole piece, he absolutely fails to catch the spirit. Yet he is, at times,

practically indistinguishable from Shearer, and at others from Sheraton, though his likeness to the latter begins after the success of the Drawing Book. It must, therefore, be remembered, that in taking the *Guide* as a summary of the work of the time, we are not dealing with a man of the receptivity of Chippendale, but one with marked limitations.

If we also remember that, though such plates as the Rudd's dressing table were included, the bulk of the book was necessarily in the latest fashion, there is not much cause for wonder that even such a strong movement as that exemplified by the wardrobe we are considering should be left out. With much that was new, there was, in the end of the eighteenth century, a very considerable return to older forms, particularly those which pertained in the sixties, probably because these, from their lightness, were more suited for mixing with the general ideas of the time.

Wardrobes had but little attention paid them in the publications of the time. Shearer has none at all, Sheraton only one, and though Hepplewhite gives four, it is worthy of remark that none have pediments, though he adds them to all but one of his nine book-cases.

To show the source whence it came, I reproduce a china case in the style of Ince, in which the pediment is exceedingly similar even to the pattern of the fret; they are the same—yet not the same, for the later designer was constructing a less ornate piece of furniture, and treating it in a severer style, so he subdued the curves of the pediment till they came into harmony with his other lines.

If this wardrobe is compared with those on plates 87 and 88 of the *Guide*, it will at once be seen that it is one of the many pieces of the eighteenth century which were built up from two or more of the published designs. The chief differences are, that Hepplewhite's are more squat and ungainly in general shape, and that the oval, taken from plate 88, has been similarly treated. Hepplewhite never did himself justice as a draughtsman, and even his finest chairs would be far from possessing the beauty they have, if produced according to the plates. In these wardrobes, however, there can be no mistake, as they are drawn to scale. In the preface, we are told that they should be four feet broad by five feet six inches high "or more." These he has made about six feet nine high, and even then has not attained to grace.

The Hepplewhite Period

It must, I fear, be admitted that at a time when, in bed-room furniture, mere accommodation was put first, and both beauty and the principles of design scarcely considered, Hepplewhite was one of the worst sinners.

The explanation seems to be fairly evident. Even if the title did not suggest more than one designer, the fearful inequality of the plates themselves would make it all but certain that the

work was by two or more hands. Hepplewhite, as we know him best, was a man of the drawing room and boudoir. With few exceptions there is nothing in the furniture of the bedroom which is even recognisable in style, in fact, where we get an article for a reception room, it is by "A. Happlewhite"; when for the bed-room it may usually be attributed to the designer or designers who figure on the title page as "Co."



CHINA CASE OF INCE CHARACTER AND PERIOD
FROM SIR WALTER GILBEY'S COLLECTION



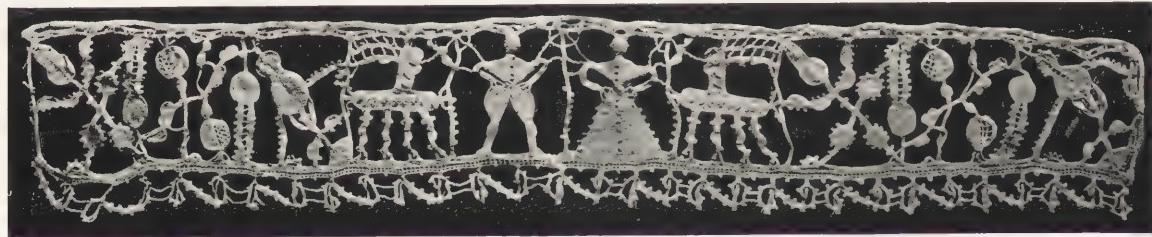
Cutwork (Reticilla) and Punto in Aria Part II. By M. Jourdain

THE evidence for the date of the invention of lace is threefold, that of pictures of the fifteenth and sixteenth centuries, and the pattern books and documents of the period.

In pictures, I have found very little lace until the first quarter of the sixteenth century.* White lace has been said to be found in a portrait of a lady, by Carpaccio (1476-1522), in the gallery at Venice.† In his other pictures there is no

cross-stitch appears. No lace is to be found in Mantegna (1431-1506) or ‡ Luini (1470-1530). In Pinturicchio (1454-1513), embroidery of cord or metal gimp is applied in conventional patterns to the borders of dresses.§ To judge by Italian painting, there is little evidence of Cav. A. Merli's theory that "the art was even at the apex of perfection at the commencement of 1500."

An exceptionally early instance of what appears



BORDER OF NEEDLEPOINT LACE (*PUNTO IN ARIA*), SHOWING GROTESQUE FIGURES OF A MAN, WOMAN, AND STAG, WITH POMEGRANATE MOTIF
ITALIAN, 16TH CENTURY

lace, and but little embroidery, and the linen is for the most part plain, in one case embroidery in

to be needle-point fillings of open spaces in a

* Cav. A. Merli cites as the earliest known painting in which lace occurs, a majolica disc, after the style of the Della Robbia family, in which is represented the half-figure of a lady, dressed in rich brocade, with a collar of white lace. As the precise date cannot be fixed, and the work may be by one of Luca della Robbia's descendants, this, as evidence, is useless.

† "The cuffs of the lady are edged with a narrow lace, the pattern of which appears in Vecellio's *Corona*, not published until 1591" (Lefébvre).

‡ In Luini's *Presentation in the Temple*, geometric cutwork, or embroidery, appears on the Priest's robe.

§ Later, lace appears more frequently. In Titian (1477-1576) narrow lace is used to edge shirts and shirt-sleeves in female costumes. In the Prado Museum (Madrid) a portrait of a woman, ascribed to Del Sarto (1486-1531) has a narrow edging of lace. Del Sarto's *Portrait of a Sculptor* (Portrait of the Artist) has a border of lace to the shirt (National Gallery). In Tintoretto (1518-1594) narrow lace, apparently bobbin-made, appears, in the picture of Lucretia.



EDGING OF NEEDLEPOINT LACE

XVII

and now I am
about to go.

DUTY

By P. W. Tomkins
after Miss Julia Conyers



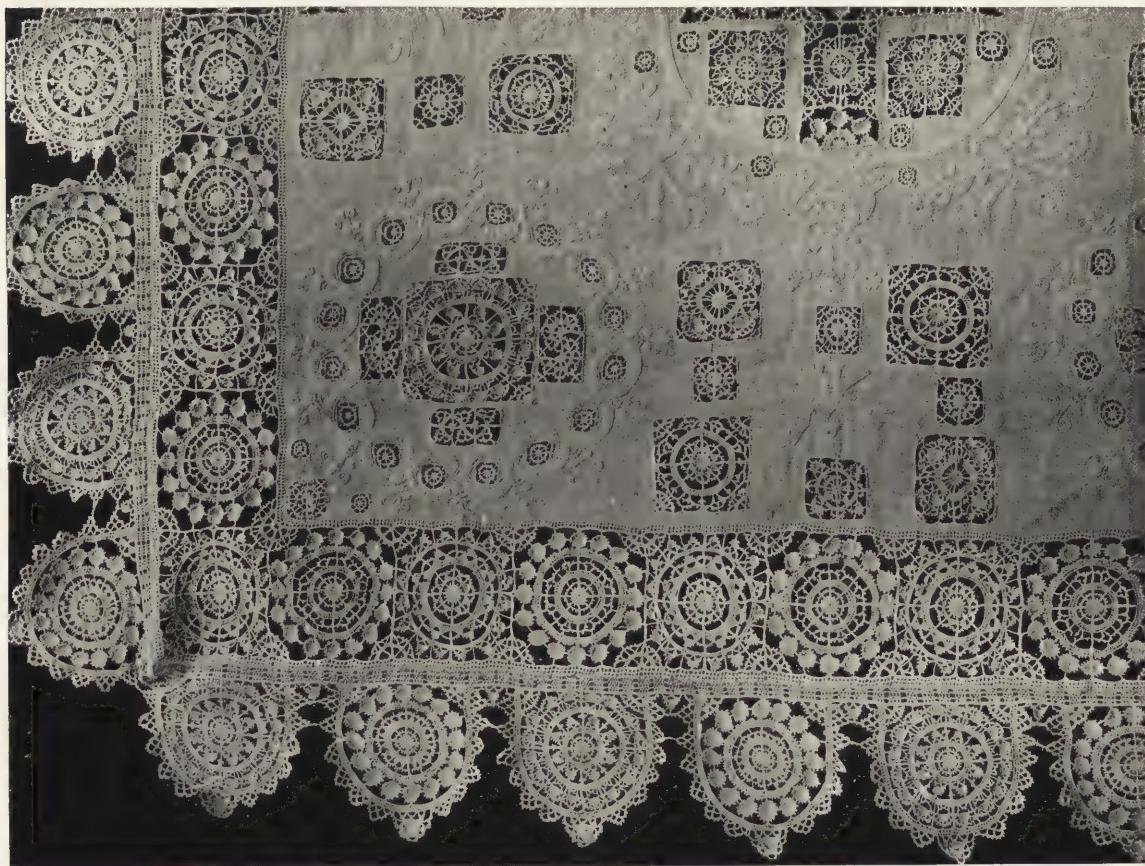
Cutwork and Punto in Aria



RETIALLA INSERTION, WITH POINTED EDGING

linen cushion is to be seen in a fresco by Ambrogio Lorenzetti (completed in 1339) in the Public Palace of Siena. Here Pax reclines upon a linen cushion with an openwork seam, and diamond-shaped

openings filled in with star-like devices. Simple work of this nature, approximating to embroidery, was no doubt produced as early as fine linen was in use in Venice.

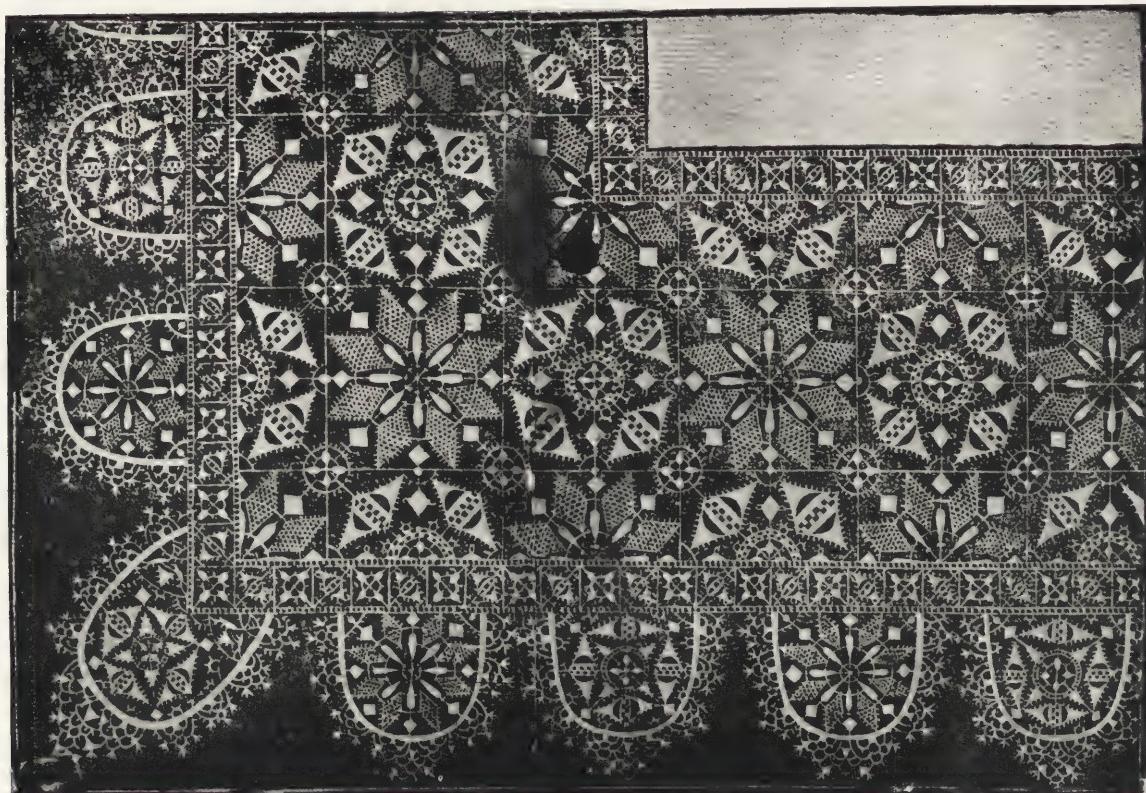


SQUARE EMBROIDERED LINEN, SHOWING *RETIALLA* INSERTIONS AND EDGING OF NEEDLEPOINT (*PUNTO IN ARIA*)
EARLY 17TH CENTURY MUSÉE DE CLUNY

By the evidence of documents, 1493 is the date of the earliest mention of lace. The often-quoted Sforza inventory mentions "radelexa," lace of gold, and work *a grumi*. Earlier references point probably to gold and silver gimp or embroidery.*

Of the pattern books the earliest in date we possess is 1527, there may, however, have been earlier lost editions. Vavassore begins the first book of his we know of (1530) by saying: "Havedo io pel passato alcuni libri di esempli"—having

1527, is one of the earliest.† Putting aside the author's ascription to himself of the credit of having published the first book on the subject, neither patterns nor titles indicate lace work. The first six cuts are designs for embroidery, the rest designs upon squares, to be used for lacis or embroidery. In the work by Antonio Taglienti, 1530,‡ there are also patterns for embroidery to be done upon a foundation of stuff with silks of various colours, and gold and silver thread.



PATTERN FOR RETICILLA WITH BORDER OF NEEDLEPOINT
FROM THE PATTERN-BOOK OF ELISABETTA CATANEA PARASOLE (1616)

made myself in the past some books of patterns. The patterns are described as being for *recami*.

That by Alessandro Pagannino, dated Venice,

* See *The History of Lace*, Mrs. Palliser, p. 46. "In 1476, the Venetian Senate decreed that no Punto in Aria whatever, executed either in flax with a needle, or in silver or gold thread, should be used on the curtains or bed-linen in the city or provinces." *Punto in aria* was also applied to embroidery.

"Among the state archives of the ducal family of Este, which reigned in Ferrara for so many centuries, Count Gandini found mentioned in a Register of the Wardrobe, dated 1476 (A.C. 87), an order given for a felt hat 'alla Borgognona,' trimmed with silver and silk gimp made with bobbins. Besides this, in the same document is noted (A.C. 96) a velvet seat with a canopy trimmed at the sides with a frill of gold and silver, made in squares, with bobbins."

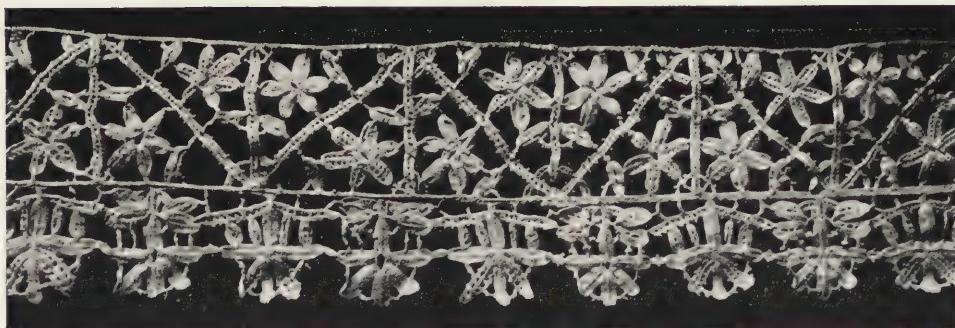
Many embroidery stitches are mentioned, among others, *punto in aere*, a term afterwards used for needlepoint lace. The designs to be worked for collars, bed-hangings, and insertions in pillow-cases, consist of scrolls, arabesques, birds, animals, flowers, herbs, and grasses.

In fact all the earliest engraved pattern-books

† See Mrs. Palliser, *History of Lace*, Appendix, p. 460. In the six pages of instructions we learn the various stitches in which these wonderful patterns may be executed: "damaschino, rilevato, a filo, sopra punto, ingaseato, Ciprioto, croceato, pugliese, scritto, incroceato, in aere, fatto su la rate, a magliata, desfilato, and di racammo."

‡ Brunet gives an edition dated 1528.

Cutwork and Punto in Aria



SPANISH COPY OF ITALIAN NEEDLEPOINT, CLUMSILY MADE

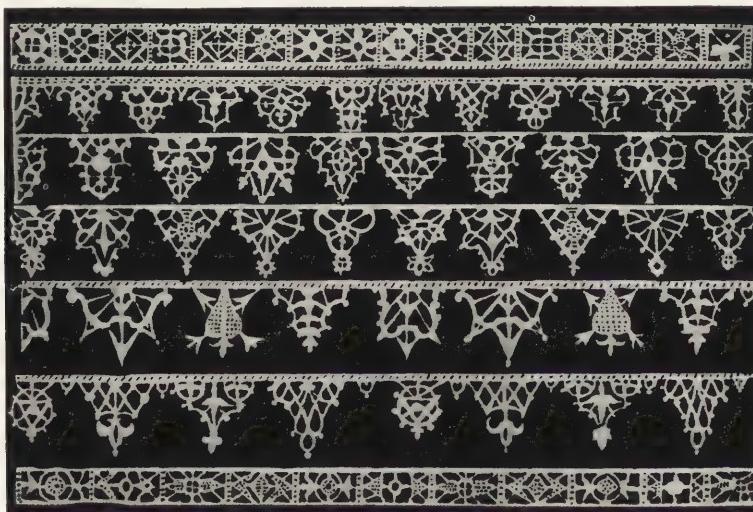
contain only designs for various sorts of embroidery upon material such as darning upon canvas (*punto fa su la rete a maglia quadra*), drawn thread work of reticulated patterns (*punto tirato* or *punto a reticilla*), and cut work (*punto tagliato*) (cut out linen, not the cutwork before described).

It is not until about thirty years later that we have special geometric patterns workable by lace-makers; this development of lace was the con-

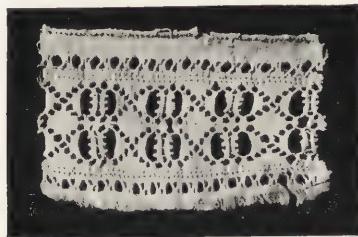
sequence of the innovation of collars and ruffs, which began to be used in 1540.

According to Quicherat, from this date geometric lace made rapid progress, until it culminated in the beautiful and brilliant designs of Vinciolo (1587).*

* The various types of lace appear in the Pattern book of Elisabetta Catanea Parasole (1616). Her patterns are entitled :—
(1) Merletti a Piombini ; (2) Lavori di Ponto Reticella ; (3) Lavori di Ponto Reale e Reticella (cutwork combined with reticilla);
(4) Lavori di punto in Aria.



PATTERNS FOR EDGINGS AND INSERTIONS OF NEEDLEPOINT
FROM THE CORONA DELLE NOBILI ET VIRTUOSE DONNE OF CESARE VECELLEO (VENICE, 1592)



PIECE OF DRAWN WORK

The Stamp Lover's Library By Fred J. Melville

President of the Junior Philatelic Society

To the enthusiast in any collecting pursuit the ruling motto is, "collect to enjoy, not to possess." In stamp collecting one should not allow mere possession of rare specimens to be one's chief delight; there is a fascination to be got by knowing one's stamps—by discovering everything that is to be discovered and reading everything that is to be read about them. Until quite lately, philatelists have been inclined rather to ignore the extensive literature which has sprung up in connection with their hobby. They have been content merely to collect their stamps, without making any effort to find out more about them than the date when they were issued and the price set upon them by a leading firm of dealers and a few other details. It is pleasing to note that a rapidly increasing section of the stamp-collecting public is seeking enlightenment in the pursuit of the hobby by forming a philatelic library, wherein are written many things which will serve to extend the collector's knowledge and increase his zeal.

The literature of stamp collecting is much more extensive than outsiders would think it to be. The library of philatelic works in the possession of the Earl of Crawford, fills one wall of a long corridor, and there must be many thousands of volumes of all sizes contained in this collection. This library was based upon a collection formed by Mr. J. K. Tiffany, of St. Louis, U.S.A., which was acquired by the present owner for about £2,000, and to which large additions have since been made. Mr. E. D. Bacon, another philatelic writer, possesses a library of his own compilation extending to over 2,000 volumes.

But for the stamp collector, it is not necessary to make a thorough speciality of philatelic literature, which is in itself a laborious and costly hobby. Lord Crawford's collection contains nearly every pamphlet or small periodical sheet issued in connection with stamps or stamp collecting; but this is not necessary for the average stamp collector, who need only take books which will provide him with useful and accurate information.

A good collection of such works will at all times provide him with pleasurable reading and useful information, and should considerably enhance the delight to be gained from the pursuit of the philatelic hobby.

Here is a list of works which might well be included in the philatelist's library. Compiled on the library formed by the writer, most of the volumes mentioned have been found of some degree of usefulness, or have provided a certain pleasure in the perusal. When a collector has acquired all of these, he is practically in possession of everything noteworthy and useful that has been issued on the subject in the English language; the vast literature of stamps in other tongues is too great to cope with here, and most collectors in this country and America confine their attention to works printed in English.

GENERAL AND INTRODUCTORY.

- A B C of Stamp Collecting. F. J. Melville. A guide for the beginner and the general reader. 1903.
Our Young Philatelists and their Prospects. J. E. Heginbottom, B.A. A Paper read before the Jun. Phil. Soc. 1904.
Papers for Philatelists. 1885. Comprising twenty numbers of *The Philatelist*.
Philatelic Handbook, The. A Guide for Collectors. Edward B. Evans, Major, Royal Artillery. 1885.
Postage Stamps and their Collection. Oliver Firth. 1897. An introductory handbook, composed largely of a list of "Stamps to Look For."
Stamp Collecting as a Pastime. Edward J. Nankivell. 1902.
Stamp Collecting considered as a Science. A. N. Y. Howell.
Stamp Collecting for Beginners. ("Hobbies" Handbooks.) Anon.
Stamp Collecting Notes. W. S. Lincoln.
Stamps and Stamp Collecting. Major E. B. Evans, R.A. Second edition. 1898. A glossary of philatelic terms.
Stamps worth Finding. B. C. Hardy. 1904.
Standard Guide to Postage Stamp Collecting, giving the values and degrees of rarity. Bellars & Davie. 1865. An interesting early catalogue.
Study of Philately, The. Arthur J. Palethorpe.

THE MARKET.

- A B C Descriptive Priced Catalogue of the World's Postage Stamps, Envelopes, Postcards, etc. In two parts. Bright & Sons. (I.) Adhesives; (II.) Entires.
Auction Summary. Harry Hilkes. 1894-95.
Catalogue and Price List of British Railway Letter Fee Stamps. Walter Morley. 1898.
Catalogue and Price List of the Stamps of Great Britain. Walter Morley. Second edition, 1897.
Catalogue and Price List of the Revenue Stamps of the British Colonies. Walter Morley. 1895.
Catalogue of the Telegraph Stamps of the World. Walter Morley. 1900.
How to deal in Foreign Stamps. "Mulready" (J. H. Lacy).
How to deal in Foreign Stamps. W. J. Hall. 1895.
Scott's Standard Postage Stamp Catalogue. The current priced list issued by the leading stamp firm in the United States.
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The figures in brackets denote the number of volume now issuing.

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On the Track of the Mail Coach. F. E. Baines, C.B.

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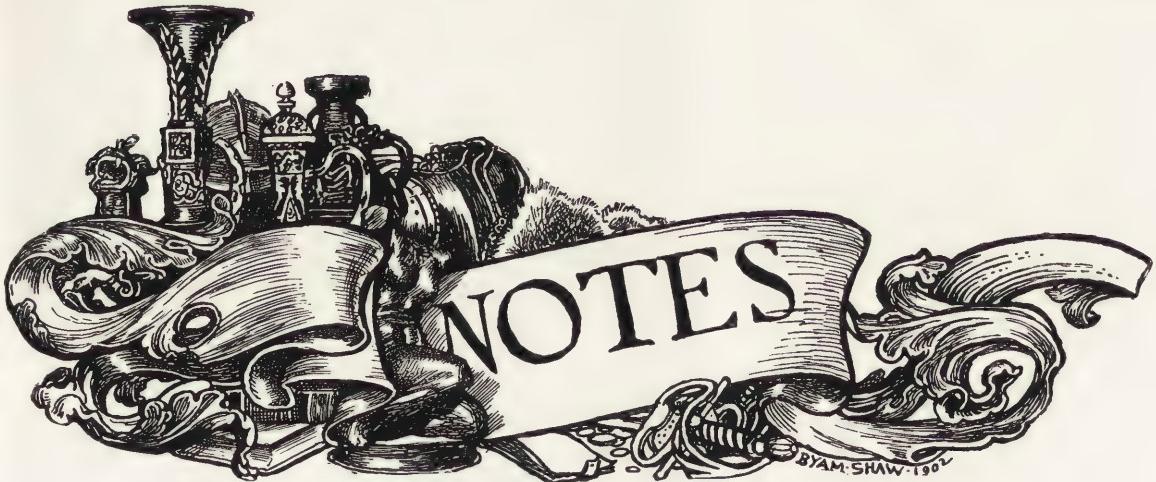
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 - II. Jhind, Nabha, Patiala. C. Stewart Wilson.
 - III. Bhopal. G. A. Anderson.
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OUR illustration depicts a masterpiece of 13th century carving from the tomb of the Crusader, Gervase Alard, in the

Statue of Gervase Alard, Crusader, in Church of St. Thomas, Winchelsea

This man was the first in England to bear the title "Admiral of the Cinque Ports," of which Winchelsea is one of the oldest. Gervase Alard was a man of immense stature, and had been twice to the Crusades.

The recumbent figure—supposed to have been executed by a celebrated Portuguese sculptor (though other theories exist), in the reign of Edward I.—is of stone, cross-legged and in armour, the hands enclose a heart, the feet rest upon a lion, while the perfect symmetry of the whole gives an exquisite sense of grace and repose. It was while this tomb was being recently repaired by the late F. A. Inderwick, K.C., whose sudden death took place a short time since, that a discovery was made. By the earth suddenly collapsing, the perfect

skeleton of "The Admiral" was discovered entirely encased in lead foil, through which some of the features were visible.

After five hundred years the length of the figure was found still to measure 6 ft. 10 ins., while the length of the coffin was 7 ft. 4 ins., thereby justifying the old legend, "There were giants in those days." The grave has been reverently closed, iron and concrete now securing this relic of the past from any possibility of future disturbance.

A Correction WITH reference to the Hoppner-Lane plate in last month's CONNOISSEUR, Miss E. Lane, the owner of the original from which the reproduction was made, writes to say that the "Portrait of a Lady" was by Hoppner, engraved by W. Lane, and the proof corrected by Hoppner. The description under the plate read "Portrait of a Lady by William Lane, with corrections by Hoppner," instead of "engraved" by Lane after Hoppner.



TOMB OF GERVASE ALARD IN THE CHURCH OF ST. THOMAS, WINCHELSEA

THE chest illustrated was taken from an old merchant sailing ship and is of red cedar wood,

Notes on Chest and competent authorities give the date as about fourteenth century. It has been

in the same family for several generations. The carved front had been painted with Indian ink or some other black pigment to give detail to figure, etc., but most of it has been washed off. It is about 7 feet long.

obliterated before interment. The accompanying illustration represents the vessel at a scale of $\frac{3}{8}$ linear; it is 4 $\frac{3}{4}$ ins. in height, and 7 $\frac{1}{2}$ ins. exterior diameter at the rim. The horizontal lines which form part of the ornamentation are made up of oblong punch-marks, for the most part conjoined; this points to a fairly early date in the Bronze Age—a period which, in Britain, extended approximately from B.C. 1700 to B.C. 300. The



RED CEDAR WOOD CHEST

THE writer, who is very interested in the Notes on "Early Drinking Vessels of the Bronze Age"

Handled Food-Vessels of the Bronze Age in THE CONNOISSEUR of April and July, 1904, would like to be allowed to point out that handled food-vessels, as well as drinking-vessels with handles, are extremely rare.

Very few handled food-vessels are on record as having been found, but the most recent was discovered by Messrs. C. S. Prideaux and H. St. George Gray in a large round barrow at Martinstown, near Dorchester. Unfortunately, the handle in this example had been almost entirely

lozenge-shaped punch-marks are unusual; the portion of the handle which remains bears distinct traces of having been decorated in the same manner.

The circumstances of the finding of this food-vessel are extremely interesting: the interment with which it was found was the primary one arranged in a grave cut into the solid chalk, covered by a cairn composed of nodules of flint, which was again surmounted by a mound of chalk rubble below and rich brown mould above, the summit of the barrow standing at a height of 11 feet above the surrounding field.

Notes



THE MARTINSTOWN HANDLED FOOD-VESSEL

At the bottom of the grave an adult male skeleton was found, in a contracted posture with knees drawn up. His left arm rested across the handled food-vessel, the right arm underneath it. On the east side of the grave, the solid chalk had been cut away to form a ledge, on which the osteological remains of *three infants* were discovered; and between them and the handled food-vessel, a smaller undecorated food-vessel, no doubt having connection with the burial of the infants, was found.

A somewhat similar food-vessel with handle, of which an illustration ($\frac{1}{3}$ scale, linear) is given, was found in a barrow at Frome Whitfield, Dorset, in which three human skeletons were also uncovered. The chevron ornament is characteristic of the Bronze Age; this example is in the Dorset County Museum.

Another of like character was found in a barrow at Collingburn Ducis, Wilts., and may now be seen in Devizes Museum.

There are apparently very few others on record, beyond the handled pot found by Sir Richard Hoare in a barrow at Woodyates; one found

by the Rev. J. H. Austen in a barrow on Ballard Down, near Ulwell; another in the Isle of Portland; and that figured by Jewitt in *Grave Mounds*.

It is worthy of notice that all these examples, with one exception, have been derived from tumuli in Dorset.

The Bronze Age "incense-cups," too, in very exceptional cases, are provided with handles. Perhaps the two best known examples are those from Darley Dale (Derbyshire) and Bagnalstown (Carlow). Another, which originally had four handles, was found at Badbury, Dorset.

The Denzell Cup, figured in THE CONNOISSEUR, Vol. ix., page 186, being associated with a cremated interment, falls into the category of "cinerary urns."



KING CHARLES BADGE INSIDE



KING CHARLES BADGE OUTSIDE



HANDLED FOOD-VESSEL FROM FROME WHITFIELD

THIS Badge of Charles I. bears on one side a winged heart pierced by an arrow, surrounded by the inscription "Ichabod, January A King Charles 13th, 1648," and on the other a Badge skull and cross-bones and inscription, "I live and dye in loyeltye." Inside is a medallion portrait of King Charles on one side faced by the inscription, "I morne for monarchkey," with an eye below.



A GROUP OF OLD DUTCH APOTHECARY'S JARS

THE illustration herewith of a group of old Blue Dutch Apothecary's Jars will doubtless prove of some interest to the many collectors of Old Dutch Jars blue Delft. The large jar in centre of top row is a particularly fine piece, 10 in. high. The two on either side of this are by Jan Van Duijn (*circ. 1760*), and bear the signature:

W.H.D.

another one is marked:



These are in the possession of Mr. Lawlor, of Belfast.

FOR the publication of Mr. G. A. Simonson's imposing volume, and for much of the new light

Francesco Guardi
By G. A. Simonson
(Methuen & Co.)

thrown upon his subject, we have to thank the author's happy inspiration of searching the native soil of the Guardi family for information: the Val di Sole, a remote and little known valley situated in the Italian Tyrol. With the help of the documents thus unearthed, and of others preserved in Venice at the

State Archives, the Seminario Patriarcale, and the Museo Correr, Mr. Simonson has been able to reconstruct the biography of an artist whose works are known all over the civilised world, though very few data have been available hitherto referring to the man and his life.

Guardi shares with Canaletto and Longhi the credit of having saved Venetian art in the eighteenth century from utter insignificance. Though his fame is perhaps a little overshadowed by that of Canaletto, his works have ever been admired and eagerly collected, so that it is scarcely surprising that of Mr. Simonson's list of 280 authentic works by the master—a small portion of his enormous output—not more than seven have remained in Venice, his permanent home, whilst London can boast of no less than 71 examples of his art.

Though an enthusiastic admirer of Guardi, Mr. Simonson is well aware of the artist's limitations, and, above all, of the liberties he took in rendering the proportions of such famous buildings as the Campanile. But with all his shortcomings Guardi had more of the true painter's spirit than Canaletto, whose love of detail frequently led him to a dry, hard treatment, and whose drawing of architecture in perspective is preferable to his paint. Guardi's brush was more suggestive, and revelled in rich, creamy tones. It gave, on the whole, a truer representation of the glories of Venice than Canaletto's.

Notes



FRAGMENT FROM GOLDEN VASE OF VAPHIO (ATHENS MUSEUM)

IT is difficult to find appropriate words of praise for the manner in which Prof. Reinach has succeeded in giving within the restricted space of 300 octavo pages, a good half of which is occupied by illustrations, a complete survey of the development of art in all its phases, from the reindeer-bone scratchings of the cave dweller to the eccentric manifestations of the *art nouveau* movement. Nor is this a mere compilation from other text-books, but the work of an independent thinker, who has the most complete knowledge of his subject, a knowledge which enables him to form his own, sometimes daringly original, views on debateable points.

Thus he holds that the so-called *Venus of Milo* is a representation of Amphitrite of the School of Phidias, which would place it about three centuries earlier than the date which has hitherto been accepted. He absolutely denies the existence of a Phoenician national art, and thinks that the great antiquity attributed to the art of India and China is a delusion—that India, in fact, had no art before the time of Alexander the Great. He also



THE BORGHESE WARRIOR
(LOUVRE)

considers that the influence of Chaldæa and Assyria on the art of the West has been far greater than that of Egypt.

One cannot but admire Prof. Reinach's broad-mindedness and the complete absence of prejudice, which enables him to see the good in artistic movements which it has been the fashion to condemn, and to put back into their proper position artists and whole groups of artists who have been exalted far above their merit by the fashion of the day.

Thus he gives the art of ancient Rome a far higher place than has been accorded to it by other modern writers, and sees in some of the Pompeian paintings the forerunners of impressionism: "There is a wonderful specimen in Rome itself, the *Eros with the Ladder*, of the Casino Rospigliosi, a fresco so free in execution that it might easily be attributed to Fragonard." In fact, modern art has drawn far more from Rome than from Greece. He has the courage of calling Boucher "superficial and vulgar," and of raising the question whether he is a true artist. He condemns the unintelligent cult of Botticelli, though he does full justice to the master's great qualities. He ridicules the things read in modern times into the expression of "Monna Lisa," things undreamt of by Leonardo.

His criticism of Raphael is truly masterly in its well balanced consideration of his great qualities and defects.

That there must be a good many omissions in the treatment of so vast a subject on so inadequate a scale goes without saying,



INTERIOR, BY P. DE HOOGH
(NATIONAL GALLERY)



EROS WITH THE LADDER
(CASINO ROSPIGLIOSI)



RICCARDI PALACE, FLORENCE

The Connoisseur



PORTRAIT BY HOPPNER
(FLEISCHMAN COLLECTION
LONDON)

has found no place in Prof. Reinach's résumé, though several Spanish artists of minor importance are mentioned. In vain do we look for Baccio Bandinelli's name, though he would have afforded the most striking instance of that baneful influence of Michael Angelo, of which the author has so much to say. Gothic architecture in Italy is scarcely touched upon, Spanish renaissance architecture completely ignored. In tracing the development of the *art nouveau* movement, the author does not mention Van der Velde, its chief champion. Israels finds no place among the modern Dutchmen, and the space accorded to Sargent—a mere mention of his name—is quite out of proportion to the merit of this modern genius, whereas whole paragraphs are given to other modern English painters of indifferent merit.

Of real mistakes there are astonishingly few, though in some instances one may well question the justice of the author's comments. He certainly overrates Sansovino as much as he underrates Luini, whom he calls a clumsy and mediocre imitator.

The Vienna Houses of Parliament are certainly not due to an evolution in the direction of the Italian renaissance, for they are pure Greek in style. Segantini was not an Italian, but a Tyrolese. The term "secessionists" was not first applied to O. Wagner's new school of construction, but to a group of independent painters. The inclusion of as virile a painter as Raeburn in a list of painters who "concerned themselves less with truth

and it would perhaps be unfair to cavil at them. It is, however, surprising to find the art of Japan ignored, except for a mere reference to its influence on our modern art, and to find no reference whatever to the secular architecture of Venice. El Greco

than with grace," is surely injudicious. But it is truly amazing to hear from the lips of a compatriot of Baudelaire, that Fromentin's is "not only the finest, but the sole masterpiece of art criticism produced by France in the nineteenth century"!

The illustrations, 584 in number, are wonderfully clear for their miniature size.

MESSRS. George Newnes's two series of art books—the *Drawings of the Great Masters*, and

Messrs. G. Newnes's
Art Publications
(Watts & Holbein)

the *Art Library*—owe much of their popularity to the fact that they are essentially picture books. The reading matter is confined to a short introductory essay for each volume, whilst the illustrations are

as complete and representative as possible. There is little to be learnt from these books but what is taught by the eye, which, after all, is the chief educator in art matters, and the reproductions, both in *Drawings by Hans Holbein* (7s. 6d. net) and *G. F. Watts* (3s. 6d. net), are as perfect as they can be made by all the resources of modern process and printing. The former

volume has about fifty facsimile reproductions after Holbein's drawings in the Windsor and Basle Collections, with a biographical sketch by Mr. A. L. Baldry; the other volume contains reproductions of no less than sixty-five pictures by Watts, including many that are comparatively little known. The biographical notes are in this case supplied by Mr. W. K. West, whilst Mr. Romualdo Pántini is responsible for the excellent synthetic essay on the master's art.



DIANA, BY J. GOUJON (LOUVRE)



SPRING, BY LAVERY (LUXEMBOURG)

The Connoisseur

APPOINTMENTS in MARCH 1776.		MEMORANDUMS and OBSERVATIONS.
25	Monday	
26	Tuesday	
27	Wednesday	Lord Parker at 9 o'clock Mrs Dennis Sholyn ^{to} 10 Lady Betty Campbell at 4 p.m. before 2 o'clock Miss Louisa at eleven Col. Sheppard to 12 —
28	Thursday	The Indian at 9 Mr Mathew at half past 11 — Mr Hartman at 2 Lady Harriet Cawood eleven Mr Huntress at one
29	Saturday	
30	Sunday	at two o'clock —

ROMNEY'S DIARY, SHOWING PAGE OF EARLIEST ENTRIES
PROPERTY OF MR. T. HUMPHRY WARD

lucidly and dispassionately, without exaggerating the merits of Romney, who, with all his faults and shortcomings, "remains one of the greatest painters of the eighteenth century, and one of the glories of the British name."

Perhaps the most interesting chapter of the essay deals with the role played in the artist's life by the lovely Emma Hart, better known as Lady Hamilton, the fascinating beauty who was the source of inspiration for Romney's finest works. It is certainly true that "in the *chronique scandaleuse* of a hundred years ago Emma belongs to Nelson; in the history of art she belongs to Romney." At the same time, from all available evidence it would appear that though Romney was really in love with Emma, whom in a letter he calls the "sun of his Hemisphere," Emma "probably never knew it, and it never occurred to her to return the passion, because she was at the time, and till long after her departure

for Naples, honestly and heartily in love with Charles Greville."

The entries referring to his enchantress in Romney's diaries, which give a complete list of sitters between 1776 and 1795, and are reprinted in Messrs. Agnew's publication, commence early in 1782, when she was taken by Greville to the artist's studio to have her portrait painted. Presumably it is she who is referred to on various occasions as "A Lady at 12" or "A Lady at 3," and soon afterwards as Mrs. H. or Mrs. Ht. Her full name appears for the first time on July 8th, 1782, between which date and March 8th, 1786, she was a frequent sitter to Romney. The period between this last date and 1791 was spent by Emma in Naples. She figures again in the diary on June 2nd, 1791, between which day and that of

MEMORANDUMS, OBSERVATIONS, and Appointments, in SEPTEMBER, 1791.		
5	Monday	Mrs Hart 9
6	Tuesday	Lady Hamilton 11
7	Wednesday	
8	Thursday	
9	Friday	
10	Saturday	
11	Sunday	

ROMNEY'S DIARY, SHOWING LAST ENTRY OF "MRS. HART,"
AND FIRST AND ONLY SITTING OF HER AS "LADY HAMILTON"
PROPERTY OF MR. T. HUMPHRY WARD

Notes

her marriage, on Sept. 6th of the same year, she was almost a daily sitter. On the morning of Sept. 6th she was married to Sir William Hamilton at Marylebone Church, whence she must have gone straight to Romney's studio to give him a last sitting, for in his diary we find under that date the entry, "Lady Hamilton at 11." More significant still, and almost pathetic in its suggestion of the effect of her loss on the artist, is the fact that there is no further entry for over a month, though before Sept. 6th there is not a day on which Romney had not one or more sitters. He evidently felt unable to work in the darkness which set in after "the sun of his Hemispher" had set.

It is strange, though by no means a unique occurrence, that an artist of genius like Romney appeared to be quite in the dark as to the direction in which his real power lay. Portrait painting appeared to him mere drudgery, and he was ever hoping to devote himself to "histories" and mythological compositions. The few instances on record where he has followed this bent only produced sad failures, and we have to thank the appreciation of his contemporaries, who crowded into his studio to have their features immortalized, for having prevented him from wasting his splendid gifts on subjects he seemed peculiarly unfitted to grapple with.

IN addition to the Hearse Cloths mentioned in our April, 1904, number, there is, it appears, one in Dunstable Church, portions of which are almost similar in design to that belonging to the Vintners'

Company. It is used to cover the corpse at the interment, the fee of 6d. charged A Hearse Cloth for its use being given to the poor.

It is made of rich crimson and gold brocade, and measures 6 ft. 4 in. long by 2 ft. 2 in. broad. Surrounding it is a border of velvet, 13 in. deep, upon which is worked St. John the Baptist between fourteen men and thirteen women. Under the foremost is written "Henry Fayrey and Agnes Fayrey," between the following arms:

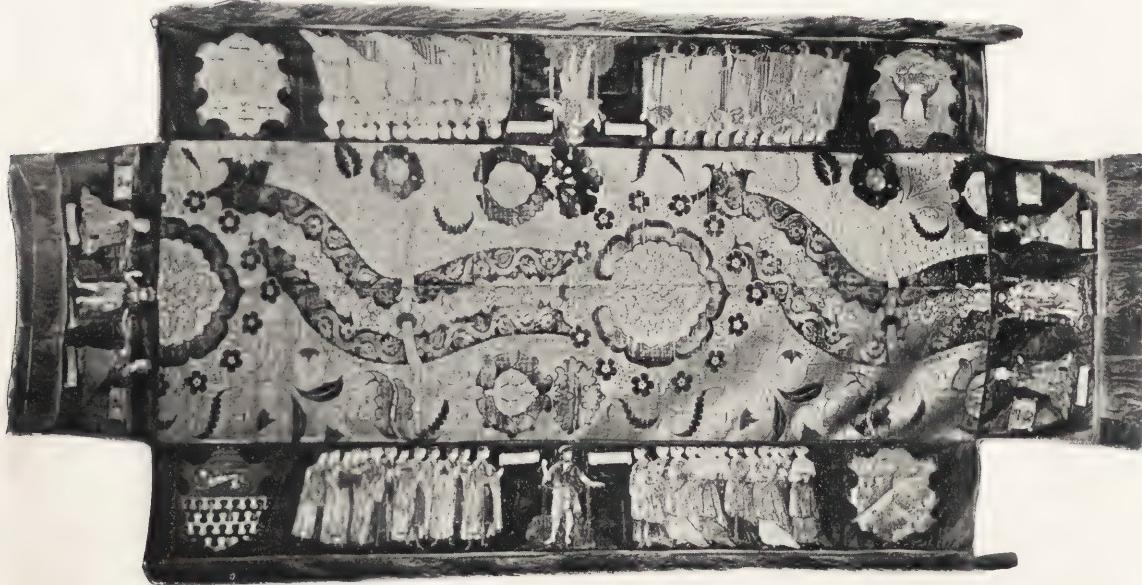
The arms of the Mercers' Company:—G, issuing out (and within an orle) of clouds proper a demi virgin, couped below the shoulders, proper vested; O, crowned with an eastern crown of the last, her hair dishevelled and wreathed around the temples with roses of the second. A, on a fesse componée B and G three annulets O between six crosses botonée S.

The arms of the Haberdashers' Company:—Barry nebulée of six A and B on a bend G a lion passant guardant O.

The arms of Fayrey:—Per pale O and B a chevron between three eagles displayed counter-changed; on a chief G as many lozenges ermine.

Thus are the sides: but at the end is only St. John between a gentleman and his wife; under them is written "John Fayrey" and "Mary Fayrey."

This was the gift of the above-mentioned Henry and Agnes Fayrey to a fraternity or brotherhood of this town, dedicated to St. John the Baptist. The said Henry, as appears from a monumental stone in the middle aisle of the Church, died the 12th of December, 1516.



A HEARSE CLOTH

HERR CORNELIUS VON FABRICZY'S *Italian Medals* is unquestionably the most important work on this fascinating subject since the appearance of the books by Friedländer, Heiss, and

**Italian Medals, by
Cornelius v. Fabriczy
(Duckworth & Co.)**

Armand, in the early eighties. The author is a scholar who, in redistributing medals of doubtful authorship, proves his points so convincingly by "Stilkritik" and chronological evidence, that one can willingly forgive him certain errors of judgment where the purely artistic side of the question is concerned, such as his poor opinion of Matteo di Pasti who, though he rarely rose to the grand, simple style of his great master, Vittore Pisano, the creator



MARQUIS OF MONFERATO, BY GIAN FRANCESCO CAROTO



ISABELLA, MARCHIONESS OF MANTUA
BY GIAN CRISTOFORO ROMANO



of the Renaissance medal, deserves one of the leading places amongst the North Italian medallists.

Vittore himself takes an isolated position, similar to that held in the art of painting by Giotto, whose immediate followers are comparatively insignificant after the enormous advance towards artistic freedom made by that master. But whilst in the case of Giotto the break was only temporary, and further progress was made with each successive generation, until the decline which set

in during the Cinquecento, Vittore Pisano carried, in our opinion, the art of the medallist to its highest development. The portraits on the obverse as well as the allegorical conceptions on the reverse are treated in a simple, bold and impressive manner, striking in their truth to nature, and just sufficiently conventionalised — "stylised"



LORENZO TORNABUONI, BY NICCOLO FIORENTINO

the translator prefers to call it—to give the medal the necessary decorative quality. All unnecessary details are suppressed or left vague, whilst the salient features are accentuated so as to attract the beholder's immediate attention.

To our mind these medals represent the highest achievements in this art, for we cannot consider the greater technical perfection of later work, the exquisite chasing and fine detail, an improvement. At the same time we think the author is carried away, and altogether at fault,



DEGENHART PFEFFINGER, BY ADRIANO FIORENTINO



Notes



NONNINA STROZZI, BY THE "HOPE" MEDALLIST



when he speaks of the "appalling vulgarity," "the utterly ignoble commonplaceness" of Benvenuto Cellini's work which "actually revolts us." That Cellini was essentially a goldsmith who treated his sculptures and medals in a spirit alien to the highest requirements of these arts, cannot be doubted by any intelligent observer. At the same time Herr v. Fabriczy's condemnation is as far off the mark as the exaggerated esteem in which Cellini was held by our forefathers.

In the light of the author's research Antonio Pollaiuolo has to be struck off the list of great medallists. He clearly proves that Bertoldo, and not Pollaiuolo, is responsible for the famous medal commemorating the Pazzi conspiracy, in which Giuliano de' Medici lost his life. Pollaiuolo never signed any medals, and all attributions to him were founded on the assumption that he was the author of this Pazzi medal, so that with the destruction of this basis, the whole edifice falls to the ground.

Benedetto da Maiano fares hardly any better at the hands of the author, since he is deprived of the credit for what has hitherto been considered his masterpiece: the medal of Filippo Strozzi. On the other hand, a new name is added to the roll of fame. This is Adriano Fiorentino, the sculptor, a pupil of Bertoldo, in whom Herr v. Fabriczy

recognises the author of an altogether delightful German medal, and subsequently of that of Ferdinand II., of Naples, as Crown Prince, as well as three other important pieces. The letters VV or W, which appear on the obverse of the Ferdinand medal, were formerly held to be the initials of an unknown artist, but the author thinks that they may be one of the Prince's *imprese*, or devices (perhaps *vae victis*?).

The statement that a medal of Ercole II. d'Este "has a thickness entirely unusual in medals, of 14 cm." is obviously due to a printer's error. Probably it should read "14 mm."

The book is illustrated with typical examples of most of the artists mentioned, but we miss an index to the illustrations, which considerably detracts from its value as a work of reference, as the pictures are only distinguished by reference numbers, so that one has to search through the whole text to find both artist and model.



GIOVANNA ALBIZZI, BY NICCOLO FIORENTINO



The Connoisseur

THE name of Messrs. G. Bell & Sons has for several years been associated with so many im-

The Art of the Louvre
By Mary Knight Potter
(G. Bell & Sons)
6s. net

portant and excellent books on art subjects, that we cannot but feel surprised at finding it on the title page of *The Art of the Louvre*, by Mary Knight Potter, a book bristling with ludicrous blunders, ill-chosen quotations, slangy expressions, sins against the common rules of literary style, and every other conceivable fault. Incompetent as the authoress has proved herself in every direction, her book might have escaped censure if she had confined herself to a mere description of the treasures in the Louvre collection. As it is she has ventured on critical remarks and on sketching out the life and artistic descent of the great masters. With what success may be gathered from the following instances :

In speaking of Mantegna, the authoress states that he was "greatly influenced by Fra Filippo Lippi, whose work in Padua he had a chance to study." To the best of our knowledge Lippi never sojourned in Padua, nor were there at any time any examples of his work in this town. Mantegna, who, we are informed, was "the immediate successor (!) of Michelangelo," "finished the fresco of the *Last Judgment*, which Michelangelo had begun." Is it the Orvieto fresco or the Vatican fresco of the *Last Judgment*? The former was painted by Signorelli, and by him alone in 1500, when Michelangelo was barely 25 years of age; the latter was commenced by Michelangelo in 1534, eleven years after Signorelli's death. And Signorelli, who died 41 years before Michelangelo, is called his successor!

And what are we to say of such remarks as these: "There is really some ground for feeling that Botticelli was a bit of a *poseur*." The head of St. John in Leonardo's picture "is the head of a Greek nymph or (!) fawn"—(one might at least expect correct spelling), "a Botticelli sort of rhythm," . . . "in a sort of gallery the table is spread," . . . "a portico forms a sort of rest for the eye," . . . Morland's picture "is well spotted in its colour scheme," . . . "Raeburn was really a Scotchman, though called English."

The wrong description under the illustration of Botticelli's fresco from the Villa Lemmi may not be the authoress's fault, though she speaks of Giovanni, instead of Giovanna, Tornabuoni. But many of the names are wrongly spelt, such as

Gentile da Fabrino, Alesso Baldovinetti, Verocchio, and Lucrezia Crevelli. Cenacolo is consistently called Cenacola. The abuse of the syllable "esque" added to proper names is very annoying, if applied as injudiciously, as in "Caravaggioesque," "Junoesque" (why not Junonic?), or "Lottoesque," when referring to Lotto's own qualities.

It is equally aggravating, if men like Giulio Romano, Antonello da Messina, Sebastiano del Piombo, are constantly referred to as Romano, Messina, and Piombo. If Miss Mary Knight Potter avoids Christian names for fear of being considered too familiar with such great personages, she may rest easy in her own mind. No one who has read her critical remarks will ever imagine that she can be on terms of familiarity with the artists, and with their works.

Books Received

Verrocchio, by Maud Cruttwell. (Duckworth & Co.) 7s. 6d. net.
On the old Road through France to Florence, by A. H. Hallam Murray, H. W. Nevinson, M. Carmichael. 21s. net.

The Drawings of Hans Holbein, by A. L. Baldry. 7s. 6d. net;
Old English Furniture, by F. Fenn and B. Wyllie. 7s. 6d. net; *Watts, G. F.*, by W. K. West. 3s. 6d. net;
Dutch Pottery and Porcelain, by W. Pitcairn Knowles. 7s. 6d. net. (Geo. Newnes, Ltd.)

Plays of Shakespeare: "King Henry VIII," "Measure for Measure," "Lucrece," "Sonnets," "Two Gentlemen of Verona," "Venus and Adonis," "Comedy of Errors," "Midsummer Night's Dream. (W. Heinemann.) 6d. net each.

Last Letters of Aubrey Beardsley. (Longmans, Green & Co.) 5s. net.

At Shakespeare's Shrine, a Poetical Anthology, by Ch. F. Forshaw, LL.D., F.R.S.A.L., and *Essay* by Richard Garnett, C.B., LL.D. 7s. 6d. net; *The Garrick Club*, by Percy Fitzgerald, F.S.A. 21s. net. (Eliot Stock.)

Who's Who, 1905. 7s. 6d. net; *Who's Who Year Book*, 1905. 2s. 6d. net. (A. & C. Black.)

Jean Petitot at Jacques Bordier. (Henry Kündig, Geneva.)
Hals, by Gerald S. Davies. 5s. net; *The Art of the Louvre*, by Mary Knight Potter. 6s. net. (Geo. Bell & Sons.)

English Furniture Designers of the Eighteenth Century, by Constance Simon. (A. H. Bullen.) 25s. net.

Francesco Guardi, by George A. Simonson. (Methuen & Co.) 42s. net.

The Eighteenth Century in English Caricature, by Selwyn Brinton, M.A. (A. Siegle.) 1s. 6d. net, leather 2s. 6d. net.

Rhodes, John N., a Yorkshire Painter, by Wm. H. Thorp. (Richard Jackson, Leeds.)

Spanish Painting, by C. Gasquoine Hartley. (Walter Scott Publishing Co.) 10s. 6d. net.

Chinese Art, Vol. I., by S. W. Bushell, C.M.G., B.Sc., M.D. *Scottish Pewter Ware and Pewterers*, by L. Ingleby Wood. (Geo. A. Morton, Edinburgh.) 15s. net.

Ahnreihen Aus Dem Stammbaum des Portugiesischen Konigshauses, by Prof. Dr. L. Kaemmerer. (Julius Hoffman, Stuttgart.) 30 mks.

Notes

Forthcoming Books

WILLIAM MORRIS'S *Earthly Paradise* is shortly to be re-issued by Messrs. Longman, the work being entirely re-set. It will appear in fourteen parts, bound in grey boards with linen backs, in a style similar to the essays by Morris, which were printed in the Golden Type. The first part is to have a prefatory note on Morris's life and work, by Mr. J. W. Mackail.

YET another volume on Sir Edward Burne-Jones is to be published, *The Drawings of Sir Edward Burne-Jones*, with an introduction by Mr. T. Martin Wood. The volume will contain forty-nine illustrations, several of which will be printed in tints and mounted. The publishers are Messrs. George Newnes.

THE next volume in Newnes's Thin Paper Classics is to be *The Plays and Poems of Ben Jonson*, beginning with "Volpone," and including all that is best of the writings of Shakespeare's great contemporary. A special feature is made of the songs from the plays and masques.

MR. A. F. POLLARD has written a monograph in Putnams' "Heroes of the Reformation" Series on *Thomas Cranmer, the English Reformer*, of whom he has made a close study. *Constantine the Great* is the subject of a new volume in the same publisher's "Heroes of the Nations" Series. Mr. J. B. Frith, who has already contributed a volume on Augustus Cæsar, is the author.

LOVERS of the gentle Keats will welcome the collotype facsimile of the autograph manuscript of his *Hyperion*, to be issued by the Oxford University Press. There will be included other manuscripts which have only recently come to light. Of these the most notable contains the altered version of the same poem composed by Keats in 1819, under the title of *The Fall of Hyperion: a Vision*. No autograph of it can be traced, the present copy having been lost for many years, being lately found by Lord Crewe, son of the late Lord Houghton. There are in it no less than twenty-one unpublished lines and many corrections.

As a volume of Messrs. Macmillan's new series of "English Men of Letters," *Thomas Thomas Moore* By Stephen Gwynn Moore, by Stephen Gwynn, will appear early in February. The subject of the March volume will be *Edward Fitzgerald*.

Two works on Albrecht Dürer are to appear shortly, one to be issued by Messrs. George Newnes and the other by Messrs. Duckworth. The first is entitled, *The Albrecht Dürer and his Work* *Drawings of Albrecht Dürer*, and will contain forty-nine illustrations, many in colour, including the whole of the "Green Passion." The value of the book will be enhanced by an Introduction by Dr. Hans Singer. Messrs. Duckworth's volume is by Mr. T. Sturge Moore, and aims at putting the man and his work before us in relation to *general ideas*. It is not an historical abstract or a record of research and discovery, but rather an examination of standards, ideals, and influences. By the kindness of the Dürer Society there will be included amongst the illustrations four of their copper-plates.

THE new volume in Newnes's Art Library is to have *Tintoretto* for its subject, treated by Mrs. Arthur Bell, the author of *The Tintoretto* *Saints in Art* and many other By Mrs. Arthur Bell art works. The volume will contain a photogravure frontispiece and sixty-four illustrations.

MESSRS. ROUTLEDGE announce a new series entitled *Poets and Poetry of the Nineteenth Century*, edited by Mr. A. H. Miles. It is to be completed in twelve volumes, the first four being entitled "Crabbe to Coleridge," "Southey to Shelley," "Keats to Lytton," and "Tennyson to Clough."

IN connection with the tercentenary of the first publication of *Don Quixote* Mr. John Lane will issue a new *Life of Cervantes*, by A New Life of Cervantes Mr. Albert F. Calvert, the author of *Impressions of Spain* and the superb volume on *The Alhambra*. The work will be copiously illustrated with reproductions of all existing pictures of the famous Spaniard, facsimiles of the title-pages of the first and several of the early editions of *Don Quixote*, and a number of the most interesting illustrations from the earliest editions.



THERE were two important sales of pictures at Christie's during December, and the remarkable prices obtained go to prove the absurdity of reserving the finest works of art until April or May. The sale on Dec. 3rd comprised pictures by old masters and works of the Early English school, derived chiefly from anonymous sources.

The day's sale of 144 lots produced the remarkable total of £16,940 12s. The chief picture in the sale was a beautiful example of G. Romney, a *Portrait of Two Children*, a young girl in white dress carrying a doll, walking beside her little brother, who is dressed in scarlet and carries a gun, a dog is on the left jumping up at the elder child; the picture, which was unframed, measures 60 in. by 47 in., and was one of three the property of the late Mr. J. Tomlinson, of Whitehaven. The Romney alone (like the other two, it was in a very dirty condition) fetched 6,500 gns. So much romance was printed in some of the daily papers during the time of its public exhibition and on the Monday after the sale, that it is necessary here to state that the whole of it was more or less purely imaginative. Nothing whatever is known of the history either of the Romney or the other two pictures, beyond the fact, already stated, that Mr. Tomlinson obtained them at or from a sale fifty or more years ago for less than £1. The so-called "Whitehaven artist" of one or two of the papers was not an artist but an auctioneer, and so far from the Romney being an object of envy on the part of some of the natives, who, like so many other people, were wise after the event, its existence was practically unknown to anyone but the owner, and when it was first examined by Messrs. Christie's representative there was scarcely a trace or outline of a picture to be seen, so encrusted was it with the dust of several decades. In the recently published monograph on Romney by Mr. Humphry Ward and Mr. W. Roberts, the diary for 1777 contains the following entries, which almost certainly refer to the picture in question:—April 29, two children at 12; May 9, a dog; May 10, two children at 10; May 17th, two children at 9; and on May 12 and 26 there are similar entries of two children. Mr. Tomlinson's other two pictures were whole-length



portraits, ascribed to Tilly Kettle, one *An Officer in Uniform*, standing in an Indian background, with an Indian regiment in the distance, 86 in. by 52 in., which realised 40 gns.; and the companion, *A Lady* in slate-coloured dress, gold sash, standing on a terrace, 82 in. by 53 in., and this went for 205 gns.

The other pictures of importance in the sale included the following:—A. Van Beyeren, *Fruit, Glasses and Still Life on a Table*, on panel, 29 in. by 23½ in., 360 gns.; J. M. Nattier, *Portrait of Clara Dechamps de C. Marcilly*, wife of Henry St. John, Viscount Bolingbroke, the famous politician of the Queen Anne period; she is shown to waist, and is dressed in white satin with blue bow, pearl ornaments, on canvas, 33 in. by 25 in., and this realised 1,350 gns. It may be mentioned that this lady died in London on March 18th, 1751, and was buried at Battersea. G. Terburg, a *Portrait of a Lady* in grey jacket trimmed with white, with a dog on her lap, handing a letter to a maid, on panel, 13 in. by 12 in., 1,600 gns.; G. Morland, *The Sportsman's Return*, 24½ in. by 29 in., engraved by W. Ward in 1792, 400 gns.; T. Gainsborough, *Portrait of Robert Butcher*, in plum-coloured coat, white stock, and powdered wig, 30 in. by 25 in., 190 gns.; Sir T. Lawrence, *Portrait of Mrs. Michel*, in black velvet dress, large hat with white feathers, pearl necklace, seated in a chair, resting her left arm on a red cushion, holding a yellow scarf in her right hand, 55 in. by 44 in., 2,000 gns.; and John Opie, *Portrait of Master Horace Churchill*, in white dress, 30 in. by 25 in., 490 gns.

On Dec. 8th, Messrs. Robinson and Fisher held a sale of pictures, among which were a few of interest, and of these special mention may be made of the following:—G. Morland, *Mare and Foal standing outside an old Barn*, signed and dated January 17th, 1792, 135 gns.; two by J. Ruysdael, *The Watermill*, 350 gns., and *The Old Bridge*, 370 gns.; and G. Terburg, *Portrait of a Lady*, in black dress, deep lace collar and black cap, 340 gns.

The sale at Messrs. Christie's on December 10th was of little importance, the total of the day (152 lots) only amounting to £2,651 9s. 6d. There were, however, the following pictures: T. C. Cooper, *A group of eight cows on the banks of a river*, 48 in. by 76 in., 1854, 270 gns.; E. Verboeckhoven, *Sheep on the Downs near the Scheldt*, 75 in. by 114 in., 1878, 500 gns.; and B. W. Leader, *On the River Llugwy*, 21½ in. by 32 in., 1861-77, 105 gns.

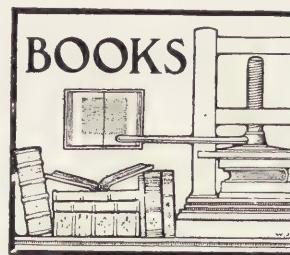
The following Saturday's sale was one of unusual

In the Sale Room

interest, and comprised the collection of ancient and modern pictures and water-colour drawings of the late Mr. Wickham Flower. This collection of 55 lots realised £8,329 13s., and formed a remarkable tribute to Mr. Flower's excellent taste and judgement. The prices realised were for the most part far in excess of what the pictures cost 12 or 14 years ago. The more important were the following:—C. Daubigny, *Sunset*: a woody river scene, with women washing clothes, a cottage on the left, on panel 12½ in. by 22 in., 1871, 820 gns.; two by J. M. Whistler, both on panel, 4½ in. by 8½ in., and illustrated in Menpes' "Life of the Artist," *An Orange Note: Sweet Shop*, 360 gns., and *A Note in Blue and Opal: the Sun Cloud*, 180 gns.; Andrea d' Assissi, *Virgin and Child*, with saints and donors, on panel 13¾ in. by 12½ in., 110 gns. (at the Dudley sale in 1892 this realised 100 gns.); Sandro Botticelli, *The Holy Family and St. John the Baptist*, with a ruin, city in the background, on panel 35½ in., circular, 2,000 gns. (at the Dudley sale this realised 1,150 gns.); three pictures catalogued by an artist (or artists) of the Early Flemish School, *Portrait of Mary Tudor*, sister of Henry VIII. and wife first of Louis XII. of France, and, secondly, of Charles Brandon, Duke of Suffolk—half-length figure in rich costume of gold brocade, holding a pot of ointment, the emblem of St. Mary Magdalene, on panel 16½ in. by 12½ in., 1,200 gns. (this realised 390 gns. at the Magniac sale of 1892); *Portrait of Englebert, Count of Nassau*, Governor of Brabant, small whole-length figure in black dress and cap, wearing the collar of the Golden Fleece, dated 1497, on panel 13 in. by 9½ in., 270 gns. (from the Magniac sale, 120 gns.); and *Portrait of Anne of Cleves*, Queen of Henry VIII., half-length figure, in rich Flemish costume of gold tissue, covered with jewellery, supposed to have been executed a year or two previous to her marriage in 1540, 14½ in. by 13¾ in., 310 gns. (from the Magniac sale, 80 gns.); a diptych of the Flemish school, with *Portraits of Philip Le Bon, Duke of Burgundy, and his wife Isabella of Portugal*, half-length figures, each panel 6½ in. by 5 in., 310 gns.; Gian Pietrini, *Saint Mary Magdalene*, half-length figure, standing before a porphyry sepulchre holding a vase in her right hand, in green dress, red mantle, on panel 24 in. by 18½ in., 300 gns.; Quintin Matsys, *Virgin and Child*, interior of a chamber with bed on the right, the virgin seated feeding the child at her breast, on panel 24 in. by 18 in., 1,200 gns. (from the Rev. J. Fuller Russell sale of 1885, when it realised 37 gns. only); and Palma Vecchio, *The Madonna and Child*, with SS. John, Elizabeth and Catherine, small whole-length figures in a landscape, 28 in. by 47 in., 310 gns. (from the Dudley sale, 440 gns.). The day's sale of 149 lots produced £9,886 12s. 6d.

IT is not often that the library of a Royal Duke comes to the hammer, yet the event is not so very exceptional. Since the year 1827 three libraries of this exalted origin have been dispersed, namely, the Duke of York's, which realised £5,700 in that year, that of the Duke of Sussex, sold by Evans in 1844-45 for £19,000, and now that of the Duke of Cambridge, which Messrs. Sotheby disposed of

on the 2nd and 3rd of December, 1904, for £1,725. The Duke seems to have been a general lover rather than a specialist. Many of the books from his library were withdrawn from sale, or never found their way into the catalogue at all, on purely personal grounds. Those that were sold belonged to many classes, suggesting a good all-round working library, rather than a



collection got together by rule or edged about by fashionable decree. The first book in the catalogue was Ackermann's *Microcosm of London*, 3 vols., roy. 4to, 1808, £17 15s. (calf gilt), and the second his *Repository of Arts*, vols. i. to xiii., 1809-15, 8vo, £15 (half bound). These works are, of course, often met with, the former especially. The latter is complete in 40 vols., and was originally published monthly, in numbers, at 3s. 6d. each.

The Duke's extra illustrated copy of Sébastien de Pontault's *Les Glorieuses Conquêtes de Louis le Grand*, bound in 3 vols., Paris, 1676, sold for £36 (old calf, not subject to return), and the *Vinegar Bible*, 1717, also extra illustrated, for £39. This Bible, which occupies the position of being the latest, in point of date, sought for by collectors of books of the kind, was printed at Oxford in 2 vols., folio. Although Dr. Dibdin and other bibliographers of the old school doubted whether any large paper copies were issued, they do exist, and are easily distinguished by the large vignettes which in the small paper copies were replaced by fleurons. The *Vinegar Bible* takes its name by reason of the mistake in the headline of the 20th chapter of St. Luke, where the word "vineyard" is printed "vinegar." Some years ago it used to realise much more than it does now. The work is by no means so scarce, even when on large paper, as it was at one time supposed to be. At this same sale a copy of the original edition of Charlotte Brontë's *Jane Eyre*, 3 vols., 1847, brought £22 10s. (orig. cl.), and the Duke of York's copy of the *Istoria Critica della Vita Civile* of Vincentio Martinelli, Naples, 1764, 8vo, £20. This was bound in scarlet silk, richly embroidered in gold and silver threads, the centre bearing the arms of the Duke of York. Several works of costumes also brought considerable amounts, notably the *Costumes of Merchants, Trades, Occupations, etc., of Vienna*, 42 coloured plates, Vienna, n.d., sm. fol., £43. The *édition de luxe* of the works of Frederic II. of Prussia, 34 vols., Berlin, 1846-56, bound in crimson mor. ex. realised £25 10s.

The interest of the second day's sale was practically confined to a large collection of pamphlets relating to America, the Colonies, and other subjects, which realised £61, and a series of 1,217 plays of the 18th and 19th centuries, formed by the Duchess of Gloucester. Among the latter were some first and early editions, but the whole collection had been bound up in calf, and many of the pieces were cut down. The series of 176 vols. brought £66. The *Monumenta Germaniae Historica*, which realised £58,

The Connoisseur

was not complete. The series comprised vols. i.-xiii., xxiv., and xxv., one volume of *Diplomata*, one of *Auctores Antiquissimi*, and several volumes of *Leges*, and was sold not subject to return. Sir George Dasent's copy, consisting of 12 vols., not consecutive, and bound in half calf, realised £50 at his sale in April, 1895.

The miscellaneous sale which occupied Messrs. Sotheby from Dec. 7th to 10th was far more important, many really valuable books coming to the hammer. Others, which many people would be pardoned for thinking valuable, proved to be the contrary. For instance, a collection of 277 vols. of Bunyan's writings, numbering many rare separate works, mostly in their original binding, only realised £17. These books were, as a whole, in good condition, and much labour and money would have to be expended before a similar collection could be got together again. And yet we are assured by one writer that it is gratifying to know that anything relating to the great names in British literature is held in high esteem. Byron's holograph MS. of "The King of the Humbugs" went for £25. This MS., on 8 quarto pages and 2 pages 8vo, with a fair copy by Byron himself, comprising in all 20 pages of his handwriting, was only discovered last year among a number of Letters addressed by the poet to his friend William Bankes. "The King of the Humbugs" appears to have been George IV., and the "find" is described in *Good Words* for July and August, 1904, as "an instructive example of Byron's method of work." It is extraordinary that the MS., *Direction Spirituelle*, belonging to Princess Adelaide (daughter of Louis XV.), should have been thought much more worthy of notice, notwithstanding the fact that it was bound in two vols., red mor., with the arms of the Princess impressed on the binding. It sold for £48; and Allot's *England's Parnassus*, 1600, containing annotations in a contemporary hand, some of them consisting of extracts from Shakespeare's works, realised £30. The highest price realised during the first day's sale was £121 for *Robinson Crusoe* and the *Farther Adventures*, 2 vols., old cf., 1719, the frontispiece to the first volume missing.

We certainly think that the original edition of that delectable book by De Foe—*Moll Flanders*, 1721—is reasonably worth more than £10 10s., the price paid for a copy on this occasion. Some of the leaves were stained, and the book as a whole was not in the pink of condition, yet there is a great gulf between 10 gns. and £130, the amount at which a stained copy sold a few months ago. (See *SALE PRICES*, Oct., 1904.) This book is not so scarce as the *Robinson Crusoe* of 1719 or *The Review*, but it comes a good third. Seymour Haden's *Etudes a l'Eau Forte*, Paris, 1866, is one of those works which realises all sorts of prices according to the quality of the etchings. Some 250 copies had been ordered, but after 180 had been struck off many of the plates were found to be much worn, and the issue was stopped. Of those actually issued, some are better than others, and this disparity is, of course, reflected in the price. Last season £168 was paid for a good set of the 25 etchings, with additional plates inserted; at this sale £120 was realised, and at Hodgson's on Dec. 14th, £136. Nelson's

original letter book, containing drafts in his own handwriting of 67 letters, written to various officials from September, 1796, to July, 1797, many of them entirely unpublished, brought £190, the highest amount realised during the second day's sale.

On the third day prices advanced considerably. The books were of a kind distinctly more fashionable. We must confine ourselves to a few of the more important entries. Lord Lilford's *Birds of the British Islands*, 7 vols., 1885-97, and the index, brought £56, and the "wicked" regent's copy of the first complete edition of *Molière's Works*, 8 vols., 1682, 4to, £31. This wicked regent was Philippe, Duc d'Orléans, and each of the volumes had his *chiffre* stamped on the title. Ruskin's manuscript *Prayer Book and Memorial*, written and illuminated by a Parisian (?) artist of the first rank at the end of the 15th century, sold for £125. Ruskin had added a note, calling attention to the fine quality of the paintings. This MS. was a good example of what French writers mean when they say that some of the later monastic and lay illuminations disclose *l'art de babouiner*, i.e., the art of playing the monkey. The main figures in such illustrations are generally either a baboon or a "quiffil," a beast compounded of a crow's head and a rat's body, or one of those monstrous abortions that were popularly supposed in mediæval times to haunt the infernal rivers on the look out for erring souls. A presentation copy of Shelley's *Prometheus Unbound*, 1820, bound with the *Revolt of Islam* in hf. cf., brought £101, and Sir John Suckling's *Fragmenta Aurea*, a large copy of the first ed. in its orig. sheep., 1646, 8vo, £27 10s. This scarce book has a fine portrait of the author by Marshall, and is increasing in value. The last occasion on which a copy in sheepskin was sold was in March, 1903, for £25. Other books sold on the third day included Nolhac's *La Reine Marie Antoinette*, 1890, one of 50 copies on Jap. paper, £62; Spenser's *Faerie Queene*, 1st and 2nd pts., 1590-96, and *Colin Clout*, 1595, in 2 vols., 4to, hf. cf., £122; and the Latin version of *Paradise Lost*, by "M.B.," printed at London in 1702, £25. This "Paradisus Amissus" is not only exceedingly rare but very important in itself. When the original MS. of the first part was offered for sale in Jan., 1904, it created a great sensation, and the question is whether "M.B." who may probably be identified with Matthew Bold, did not use that actual MS. for his translation. Certain peculiarities in the text seem to point to this conclusion, and if so the MS. and the translation together form a very interesting conjunction. Bold's Latin version was reprinted in 1736.

The last day's sale witnessed some sensational bidding. A number of strong competitors did battle, as Dibdin might have said, for the family bible of Robert Burns, described as an extremely interesting and valuable relic of the national poet of Scotland, which was finally knocked down for £1,560. It was subsequently purchased by the trustees of the Burns monument for £1,700, and now rests in the cottage at Alloway, where the poet was born. Apart altogether from its natural interest this volume was most important as a relic of a great poet, who will live for all countries

In the Sale Room

and for all time. He had entered up the dates of his own and his wife's birth, and that of each of his children. His wife left it by will to their eldest son, Robert, who seems to have given it to his brother William, who in his turn gave it to his niece, Mrs. Sarah Burns-Hutchinson, by whose direction it was sold.

The commotion caused by the sale of the Bible had scarcely died away when the Great Latin Psalter, printed by Füst and Schoeffer in 1459, was taken out of its case and exposed to view. This occasioned further excitement, as it is one of the most important and also one of the rarest printed books in existence. It is the second Psalter from this press, the first having appeared two years previously, and the third or fourth dated printed book. Some 20 copies were printed, all presumably upon vellum, at the expense of the Carthusian Monastery of St. James, near Mentz. The amount realised for this book was £4,000, as against £4,950 obtained for the Syston Park copy in 1884, which copy, by the way, is now in the possession of Mr. Pierpont Morgan. The Sykes copy sold for £136 10s. in 1824, and that belonging to George Hibbert for £90 6s. in 1829. The present one was discovered by M. Alois Berger in the library of Count Westerholt-Gysenberg, and goes back to Germany. In the face of a large sum like £4,000, the remaining prices realised at this sale look small enough. *La Bibliothèque Historiale* of Nicholas Vignier, in 3 vols., folio, 1588, finely bound by Clovis Eve, brought £305, and Voltaire's *Henriade*, 4to, 1741, bound by Padeloup, £100. Other important books comprised a sound copy of the 4th fol. (14 in. by 8½ in.) which one Henry Eyre had bought some two centuries ago for 14s. 8d., and *The Merry Divel of Edmonton*, 1617, also regarded as a Shakespeare item, though without any real warrant, £69 (mor. ex.). The total amount realised for the four days' sale was £12,131.

Among the late Mr. Wickham Flower's collection of works of art sold by Messrs. Christie, Manson & Woods on Dec. 14th and 15th, were several very fine MSS. One of them, supposed to be the work of Geoffroy Tory, the celebrated miniaturist, engraver, and printer, was very similar in execution to a MS. by the same artist which realised £1,230 at the Hamilton sale in 1884. It was a book of Hours, written on 121 leaves of vellum beautifully decorated with miniatures, initial letters and elaborate borders (7½ in. by 4½ in.), and realised £740. The remaining MSS. brought a great deal less, but were, nevertheless, of very considerable interest, though from a literary standpoint not to be compared with three that were sold by Messrs. Puttick & Simpson on Dec. 21st. These were a 14th century MS. of Langland's *Piers the Plowman*, on 81 leaves of parchment (£40), a 15th century MS. of Lydgate's *Lyfe of our Ladye*, on 106 leaves, and *A Process of the Passion and Resurrection*, on 124 leaves. No other copy of this last MS. appears to be known. Unfortunately it was incomplete, several leaves being missing. A curious couplet, in the quaint handwriting of the 16th century, occurred at the end of the volume:

"A wanton wyfe and a backe dore
Sonne will make a ryche man poore."

THE only collection of any real importance to appear during December was that formed by the late Mr. Wickham Flower, which occupied Christie's for four days, the pictures producing £8 329 13s.; the works of art, £5,586 12s.

Quite in accordance with the general tendency, prices were decidedly low on the first day of the sale of the works of art, despite the fact that many of the objects possessed an historical interest which under ordinary circumstances would have increased their value. A Whistler relic, for instance, a pair of mahogany two-leaf screens, containing peacock feathers, once the property of the famous artist, only made 5½ gns.; whilst an oak chair carved with a crown at the top of the seat, at one time in the possession of Lord Leighton, realised even less, i.e., 3 gns.

The highest price during the day was £262 10s., given for a suite of satinwood furniture, with cane seats and open trelliswork backs, with a panel at the top of each painted with subjects from Christopher Marlowe's poem of "The Passionate Shepherd," and consisting of a settee, two armchairs, and six small chairs. Owing to a family tradition the panels were catalogued as the work of Whistler, but the auctioneer stated that they were not the work of the master.

An oak bedstead, carved in high relief with mythological figures, said to have been at one time the property of Prince Rupert, made £63; a pair of ebonized fire-screens, with panels of old Flemish tapestry depicting the story of the Prodigal Son, from the collection of Dante Gabriel Rossetti, £61 19s.; and a Chippendale winged bookcase was secured for 62 gns.

The porcelain, arms, bronzes and metal work made prices too low to be recorded, the 137 lots only producing about £1,760.

The second day opened with the dispersal of a large collection of Greek pottery and glass, but only one price need be mentioned, namely, £47 5s. given for an antique marble head of Pallas Athena, attributed to Praxiteles. This was followed by small *objets d'art*, carvings, enamels, crucifixes, etc., a carved ivory statuette, supposed to represent Mary Queen of Scots, making £63; one of Valentine of Milan, Duchess d' Orleans, going for £48 6s.; and a set of twelve panels, each 9 in. by 16½ in., of Limoges enamel, with scenes from the Life of Christ, £90 6s.

The most important portion of the day's sale, however, were the manuscript and printed Books of Hours, dealt with under "Book Sales."

No striking figures were produced by the furniture, which consisted mainly of Italian and German Renaissance work. Amongst the chief items must be mentioned an ebony casket, overlaid with ivory and carved with figures in relief, £52 10s.; an Italian 17th century carved walnut wood cassone, £60 18s.; and a German 17th century inlaid marqueterie secretaire, £94 10s.

Two other items remain to be mentioned, namely, an oblong panel of Brussels tapestry illustrating an archery fête, which made £399, and Thackeray's Pocket Note-Book

The Connoisseur

of 59 leaves, containing many pencil sketches by Thackeray and MS. notes, which only made 21 gns.

THE Wickham Flower silver contained little of importance, but after its sale there was sold a collection from **Silver and Sheffield Plate** various sources which contained several items of unique interest. The chief interest centred round an English 15th century maplewood mazer bowl mounted with a silver rim, engraved with old English characters, and with a silver dome-shaped foot, 2½ in. high and 4½ in. diameter of lip. Commencing at £40 the bidding was so rapid that it was almost impossible to follow, and when knocked down at £200 many present expressed their surprise at the high price. The silver mounts cannot have weighed more than five ounces, so that the price works out at about £40 per ounce. The highest price during the day, £481 10s., was paid for a large James II. porringer and cover with two handles, bearing the London hall mark 1685-6 and maker's mark I.C., with mullet below, in a heart-shaped shield. Its weight is just over 22 oz. and it was sold at £15 per ounce. A William and Mary tazza by Peeter Harache, Sen., 1689, weighing 56 oz. 10 dwt., was purchased for £6 15s. per oz., or £380 7s. 6d.; a Charles II. plain circular dish, 17½ in. in diameter, London 1669, maker's mark D.R., with crown above and pellet below, weight 60 oz., 82s. per oz., or £426; a William and Mary plain two-handled porringer and cover, 7 in. high, 1692, maker's mark K, with pellet on either side and crown, 155s. per oz. or £167 8s.; and a Charles II. silver-gilt tankard and cover, 1669, maker's mark C.I., with escarpallop below in heart-shaped shield, 110s. per oz. or £255 15s.

The principal items in the Wickham Flower collection were a German 16th century tankard and cover, 1582, £120; a Dutch 17th century parcel-gilt beaker, 11 oz. 18 dwt., £56; and a plain salver, with moulded scroll border, 14 in. diameter, 1733, 45 oz. 10 dwt., £52 6s. 6d.

Some high prices, too, were obtained at a sale held by Messrs. Bruton, Knowles & Co., Gloucester, on Dec. 1st. A Charles II. porringer, Hull hall mark, 1660, 4oz. 12 dwt., made £10 5s. per oz.; a Queen Anne plain coffee-pot with dome cover, London 1708, 20 oz. 10 dwt., went for £3 per oz.; and a small plain bowl on foot, Newcastle 1725, 4 oz. 2 dwt., realised £3 5s. per oz.

AT the same sale several other interesting items appeared, notably a circular music stool on three carved cabriole legs, 48 gns.; a pair of Chippendale **Furniture**, wall lights in gilt frame, 35 gns.; a Chinese **China, etc.** coffee-pot, formerly the property of David Garrick, 10 gns.; a Louis XVI. oval gold box, decorated by J. J. Degault, 440 gns.; another of the same period, painted with Boucher subjects, 150 gns.; and a miniature

portrait of a lady, *temp.* Queen Anne, painted in gouache by Lewis Crosse, 335 gns. A pair of Bow groups of a lady and a gentleman playing musical instruments, and a lady and gentleman in Eastern costume, 9 in. high, made £64 1s. at Christie's on December 9th; and a pair of Bow figures of a girl and a youth went for £63.

MESSRS. GLENDINING & CO. sold recently an important group of Peninsula decorations, including a gold medal for Salamanca, July 22, 1812, with two **Medals** clasps for Pyrenees, July and August, 1813, and Nivelle, November 10, 1813, the gold cross for **Coins** four actions—Salamanca, Pyrenees, Nivelle, Nive—and the military badge of a Companion of the Bath, all awarded to Lieut.-Colonel Gustavus Brown, 9th Caçadores—this group realised £300; and also the Victoria Cross awarded to Lance-Corporal J. Dunley, 93rd Regiment (Argyll and Sutherland Highlanders), for gallantry at Secunder Bagh, November 16, 1857; attached to a silver plate is a bullet taken from Dunley's knee at the assault on the fort—£50.

On December 16th the last of the interminable Murdoch coin collection was disposed of at Sotheby's rooms. The following is a summary of the whole series of sales, extending over nearly two years:—

Anglo-Saxon and English Coins.

	Commencing	Days.	Catalogue Illus. with	£ s. d.
Part I.	March 31st, 1903	5	10 plates	6,829 13 0
II.	June 8th, 1903	6	14 "	6,596 10 6
III.	March 15th, 1904	5	7 "	4,907 0 0
IV.	Dec. 12th, 1904	2	3 "	1,565 16 6

Scottish Coins.

May 11th, 1903	3	11 "	2,639 19 6
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Colonial and American.

July 21st, 1903	9	10 "	4,290 5 6
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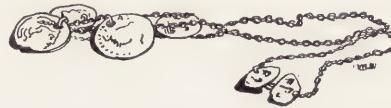
English Historical Medals.

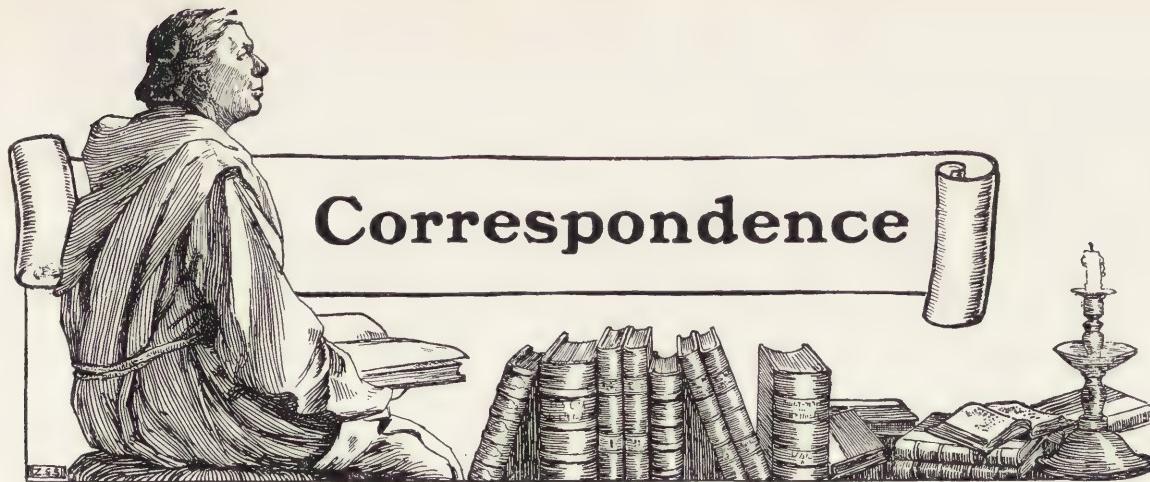
Part I. June 2nd, 1904	5	18 "	5,634 8 0
II. Dec. 14th, 1904	3	14 "	2,493 10 0

Works of Art and English Porcelain.

May 4th, 1903	2	— "	3,663 10 0
5,386 lots ...	40 days.	Grand total	£38,620 13 0

A SALE of violins and other stringed instruments was held on Dec. 12th by Messrs. Puttick & Simpson, at their **Musical Instruments** galleries in Leicester Square. Among the violins, one by Sanctus Seraphin, Venice, 1747, fetched £120; one by Joseph Gagliano, 1783, £42; one by Jerome Amati, £86; one by Nicolaus Gagliano, £70; one by Nicolaus Amati, with bow by Bausch, £66; and one by Nicolaus Amati, £60. A violoncello by Nicolaus Amati, with bow by Forster, formerly the property of the late Sir Watkin Williams Wynn, £130.





Special Notice

Readers of THE CONNOISSEUR wishing to ascertain particulars regarding works of art in their possession must first send an enquiry coupon, which will be found in the advertisement pages of each number, together with letter giving full description of the object and information required.

Queries of general interest will be answered in strict order of priority in the correspondence columns as space permits, but where an opinion and valuation of a specific object of art is desired, the same should be sent for examination.

In the latter case full particulars regarding the object and information required, together with the coupon, must first be sent, and the fee, which will vary according to the nature of the enquiry, will then be arranged between the owner of the object and ourselves. No article may be sent until all arrangements have been made.

All cost of carriage both ways must be paid by the owner, and articles can only be received at owner's risk. No responsibility will be accepted by the proprietors, Messrs. Otto, Limited, in the event of loss or damage to articles whilst in our possession, which should in all cases be covered by insurance. Valuable objects should also be insured against damage in transit, or if sent by post, registered. Policies covering all risks can be obtained through us at nominal rates on application.

Communications and goods should be addressed to the "Correspondence Manager," THE CONNOISSEUR, 95, Temple Chambers, Temple Avenue, London, E.C.

In order to facilitate reference, the answers given in these columns will in future be prefixed by a number and not the initials of the queror as hitherto. A note of advice will be duly forwarded to each reader a few days prior to the publication of the issue containing the replies to their enquiries.

We venture to anticipate that the arrangements we have recently made for assisting our subscribers to obtain reliable information regarding art and other matters interesting to the collector will prove very serviceable, and considerably enhance the value of the magazine to connoisseurs.

ANSWERS TO CORRESPONDENTS.

Answer to Query.

4,220 (Colwyn Bay).—You will find the names of several reputable dealers to whom you could send your engravings in our advertisement pages, but we cannot undertake to act as enquiry agents in this matter.

Autographs.

Queen Victoria.—4,288 (Napier, N.Z.).—A few years ago Officers' Commissions with two Victoria's sign manual and embossed seal, were sold in London at 15s. apiece, but can now be purchased at about half this price. Sir George Grey's signature is practically valueless, but if you have a customer you might charge 1s. for it. The value of your Tasmanian postage stamps will depend upon the date of issue.

4,501 (South Shields).—A Continental collector of autographs, now residing in this country, wishes to receive English catalogues on that subject.

Books.

Hanmer's Shakespear.—4,420 (Easingwold).—The six volumes of *Shakespear*, edited by Sir T. Hanmer, pub. 1745, would probably make £1 or 30s.; if bound in morocco, about £3. The other books you mention are worth in the aggregate about 50s.

Dr. Syntax Tour.—4,803 (Headcorn).—As your copy is in such an imperfect state there is little likelihood of it possessing much value. The three volumes of the *Novelist's Magazine* are comparatively unimportant.

Rousseau's Discourses.—4,382 (Brixton, S.W.).—About 10s. would be the utmost value in this country.

Burns's Songs.—4,268 (Bedminster).—The value of this work is about 25s.

Thackeray's "Vanity Fair" and Scott's "Tales of My Landlord."—4,655 (Tunbridge Wells).—You are correct in assuming that your copy of *Thackeray's Vanity Fair* is a first edition, and if there is a rustic type heading to chapter I., and a woodcut of the Marquis of Steyne at page 336, it is the first issue of that edition, and is far more valuable than the later one. In March, last year, a copy in the original parts realised £102. The third edition of *Tales of My Landlord* is of no special value. With a few exceptions all Scott's Works have shown a marked decline during the past season. Your *National Shakespeare*, though issued at such a high figure, would certainly realise a much lower sum if brought under the hammer, especially at present, when the whole book trade is in an exceptionally depressed state.

Captain Cook's Voyages.—4,619 (Newcastle-on-Tyne).—This work to be complete should consist of 8 4to vols. and 3 folio atlases of plates, though, of course, your copy may have been rebound. The first volume should be dated 1773, and the last 1784. Its value at present is about £5.

4,642 (Belfast); 4,503 (East Grinstead); 4,701 (Aspatria).—*The Abridgment of the History of the Reformation, The Letters of Lord Nelson to Lady Hamilton, The Present State of England, An Anker of Christian Doctrine, Aerius Redivivus, Essay on Man, Paradise Lost 1806, and History of England 1774.* The above works have very little market value.

Views of Greece, 1821.—4,602 (Coleford).—The value of this work, when in good state, is between £3 and £5.

"Pleasures of Hope," "Æsop's Fables," "Irish Diamonds," etc.—4,392 (Louth).—The seven books enumerated in your list would fetch about £2 if sold at auction in London.

Raleigh's "Maxims of State."—4,467 (Putney Park).—The market value of this work is very small. It is impossible to price the other books you describe without seeing them.

The Heart of Midlothian.—4,606 (Bolton).—Your copy is a first edition, but as it has been rebound, the value will not be great. During the past few months there has been a great decline in the value of the early editions of Scott.

Coins.

Roman Aureus.—L. P. H. (Tonbridge).—The gold coin, of which you send wax impression, is an Aureus of Constantine the Great, and if in fine state, worth about 30s. The mezzotint engravings enumerated in query B. are worth from 30s. to £2 apiece.

(Continued in Advertisement pages.)



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

7.—A morganatic marriage is perfectly legal. It is merely a marriage between a member of a reigning or mediatised family, and one not of a reigning or mediatised family. By this marriage the wife is excluded from the family name, Arms, and title, and the children, though perfectly legitimate, lie under the same disabilities, and are incapable of inheriting and transmitting a right of succession to the titles, Sovereign privileges, and entailed estates of the family; but they are entitled to whatever may be settled on them by contract. In Germany morganatic marriages are frequently called left-handed marriages, because at the nuptial ceremony the left hand is given.

9.—A widower whose deceased wife was not an heiress cannot continue to impale her Arms with those of his own. He returns to his original position as a bachelor so far as heraldry is concerned.

14.—A knight-designate is certainly not justified in taking the title of "Sir" before he is actually knighted, except in the case

of those appointed to the first and second classes of the Bath, Star of India, St. Michael and St. George, and the Victorian Orders. Personal investiture is then dispensed with, a clause being inserted in the letters patent, to allow the use of the title, until knighthood be actually conferred.

18.—The colours of liveries are governed by the metal and colour of the arms, but the tinctures of the arms may be modified in the liveries. For instance, if the colour be gules (*i.e.*, red), claret, or any shade of which red is the foundation, may be used. In the case of your own Coat of Arms, however, wherein is only metal and no heraldic colour, the natural colour of the animal must be used as a heraldic colour.

23.—Henry VIII. was the first king of England who adopted the title of "Majesty." Before his reign the sovereign was usually addressed, "My Liege" and "Your Grace." "Excellent Grace" was given to Henry VI., "Most High and Mighty Prince" to Edward IV., and "Highness" to Henry VII.

24.—There is unfortunately nothing to prevent anyone assuming a baronetcy, no matter how preposterous his claims may be, and the number of these assumptions has rapidly increased during recent years. In gazetting naval, military, and civil appointments, and even occasionally at Court, "doubtful baronets" seem to pass unquestioned, and so long as royal and official recognition is given to them, it is difficult to see how the evil can be stopped.

27.—(1) There is an important difference in French and English Heraldry, as regards Marshalling. French heralds do not impale the Arms of husband and wife, but place them accolé, on two separate shields. (2) Spanish heralds have thirty-six, instead of nine, Marks of Difference or Cadency, that is a distinctive device for each of twelve sons for three generations.

30.—Frances Jennings ("La Belle Jennings"), the famous Jacobite Court beauty, who became Duchess of Tyrconnel, was born in 1648. The family of Jennings of Sandridge, Hertfordshire, was of good standing in that county. Sir John Jennings was M.P. for St. Albans, and High Sheriff in 1626. His son, Richard, married Frances, daughter of Sir Gifford Thornhurst, and had three daughters, of whom Frances was the eldest. She married, firstly, George Hamilton, second son of the Hon. Sir George Hamilton, Bart., fourth son of James, first Earl of Abercorn; and secondly, Colonel Richard Talbot, afterwards created Duke of Tyrconnel. Her younger sister was the celebrated Sarah Jennings, who became the wife of the great Duke of Marlborough.

36.—The helmet has varied in shape in different ages and countries. The most ancient form is the simplest, composed of iron, of a shape fitted to the head, and flat upon the top, with an aperture for the light. This is styled the Norman helmet, and appears on very old seals, attached to the Gorget, a separate piece of armour which covered the neck. In the twelfth century, a change was made to mark the rank of the individual wearer.

38.—The "Visitations" made by the Kings of Arms during the Sixteenth and Seventeenth centuries, are received in all British Law Courts as evidence.





MISS ELIZABETH WELSH

Mistress of Girton College, Cambridge, 1895-1903

By John Lavery, R.S.A.

INTERNATIONAL EXHIBITION SUPPLEMENT

The Fifth Exhibition of the International Society of Sculptors, Painters and Gravers

IN the summer of 1898 there was held at the Skating Rink, Knightsbridge, an exhibition of modern art which, from an artistic point of view, has never been surpassed in London. The quality of the work shown was such that it raised the Exhibition far above the level of the usual great shows to which we had become accustomed. The arranging of the exhibits was a triumph, and the hanging and lighting were perfect.

This Exhibition was the first to follow the inauguration of the International Society of Sculptors, Painters, and Gravers, and though it is doubtful whether the subsequent exhibitions of the Society have realized the high standard of the first, it can truthfully be said that they have proved to be of the greatest interest to the artistic

public, and have had a marked and beneficial influence on British art of to-day.

The Society is essentially cosmopolitan in its nature, and numbers amongst its followers some of the most distinguished artists of every country. The death of its late president—Whistler—was an irreparable loss, and one which is especially brought home to us at the Exhibition recently opened at the New Gallery, this being the first the Society has held in London in which the famous artist has not been represented.

But the public are to have some recompense. The present Exhibition is to be closed on February 15th, in order to make room for the Whistler Memorial Exhibition, which promises to be the finest collection of the master's works ever brought



LA MAIN DE DIEU



BY A. RODIN

together. Not only is His Majesty graciously lending his collection of one hundred and fifty Whistler etchings from the Royal Library at Windsor, but the French Government has generously consented to send Whistler's famous portrait of his mother from the Luxembourg, a concession which we believe is unprecedented.

The chief interest of the Fifth Exhibition of the Society is centred in the works which M. Auguste Rodin is showing. Not many years ago, the art circles of France were divided into two hostile factions over his famous "Balzac" statue; but the controversy thus raised is now almost forgotten, and M. Rodin is universally accepted as one of the greatest sculptors of the age. In electing him as its President, the International Society showed its full appreciation of the artist's genius, and the selection was in every way a happy one.

Of the three works which M. Rodin sends to the present Exhibition, his large marble *La Main*

de Dieu is the most important; it is a masterpiece of imagination, wonderfully conceived and skilfully executed. The spirit of strength and tenderness is here expressed with a force which appeals to the highest instincts of the spectator. Those of our readers who will not have the privilege of viewing it will be able to form some idea of this wonderful creation from the two illustrations which M. Rodin has permitted us to make here.

M. Rodin's other exhibit, *Femme Couchée*, is a beautiful piece of modelling, the head is only slightly indicated, but the pose of the figure is full of expres-

sion; the third work, a bust of the Right Hon. George Wyndham, M.P., shows M. Rodin in another phase, but though it is an interesting portrait and a good likeness, it has not quite the power and virility which one generally associates with M. Rodin's work.

Another distinguished artist whose work always



PORTRAIT OF MONS. A. RODIN BY J. E. BLANCHE



AUBE BY P. FRAGIACOMO



THE SUMMER GIRL

BY J. E. BLANCHE

creates considerable interest, is Mr. John Lavery, to whose energetic support the success of the Society is in no small measure due. He is showing two portraits, one of which we reproduce here as a special plate. It is a dignified presentment of Miss Elizabeth Welsh, the well-known Mistress of Girton College, Cambridge. The portrait has recently been presented to Miss Welsh by past and present students of the College on her

holds a bunch of red roses—the only note of colour in the picture. The arrangement of the figure is excellent, the pose and expression easy and unaffected, and the painting of the costume masterly ; we have seldom seen Mr. Lavery to better advantage than in this work.

Opposite Mr. Lavery's picture hangs another admirable canvas, M. J. E. Blanche's *Summer Girl*, which is reproduced here. It is a delicate



FEUX DE LA ST. JEAN AU PAYS DE LA MER

BY CHARLES COTTET

retirement. The subject is in every way skilfully treated. Rembrandtesque in feeling and rich in tone, the portrait has an air of refinement and quiet distinction which is entirely in keeping with the sitter.

Mr. Lavery excels in the painting of a black dress, a fact which is emphasised in the other work which he exhibits, entitled *Polymnia*. It depicts a lady dressed entirely in black, standing beside a piano on which she is leaning. Her face is turned towards the spectator, and in her hands she

and well-arranged harmony and one of the most attractive works in the Exhibition. The picture gives an impression of daintiness and simplicity which is exceedingly pleasing.

M. Blanche also sends to the Exhibition a portrait of M. Rodin, which is reproduced on page 130 of this article. It is a truthful and successful representation of the famous sculptor and one which is bound to attract, apart from the excellent work which it displays. But it does not show M. Rodin, the mighty worker and

International Exhibition Supplement

thinker, the artist who has the power to infuse human passion and suffering into a marble block : it is M. Rodin, the worthy and dignified president of the Society. Near by hangs a portrait of M. Blanche by M. Lucien Simon, as sound a piece of painting as can be found in the whole Exhibition.

M. Carolus Duran is represented by a charming portrait of a little dark-haired girl, *Marie-Anne*

portrait which, however, scarcely shows the artist at his best.

M. Charles Cottet's *Feux de la St. Jean au Pays de la Mer*, which we illustrate, shows one of those rustic realisms in which the artist delights. It is a successful rendering of a difficult subject, solemn and pathetic in its nature. Against the dark background of sea, the figures, their faces lit by the fire around which they congregate, form



MOWERS BY T. AUSTEN BROWN

Carolus Duran; against a dark green background the child, dressed in a black frock with a pale pink sash, gazes out of the canvas with her large dark eyes full of enquiry and wonderment; seated on the ground by her side is a white poodle. Though the picture dates back to the seventies, to the best period of this artist's work, the tight treatment of the face with its grey shadows makes it impossible for us to accept this picture without some reservation. Mr. E. A. Walton also exhibits a child-

an imposing group. His other picture, *Femmes au Crepuscule, Bretagne*, is another typical example of the artist's work.

Professor Sauter's portrait of Mrs. Nico Jungmann (wife of the well-known Dutch painter) shows much clever work, and the colour scheme is restful. The artist has, however, bestowed more care upon the painting of the dress and accessories than on the face and hand. The same artist sends a remarkably unconventional canvas entitled, *The Bridal Morning*; Mr. William



THE OLD HOME BY A. LUDOVICI

Nicholson's *La Belle Chauveuse* is a strong and well-executed work, though for sheer beauty of tone we prefer his *Café at Dieppe*.

We also noticed a pleasing portrait of Miss Elsie Meyer, by Mr. Francis Howard, and a rather aggressive work called *The Spanish Shawl*, by that able artist, Mr. Robert Brough—aggressive in the incongruity of the Spanish costume and pose with the typical English face and figure of the sitter. Mr. Alexander Roche's picture, *In Maiden Meditation*, and M. Aman-Jean's small work, *Sous la Guirlande* (in which the painting of the flesh is admirable), both deserve attention.

M. G. Bilbao y Martinez's *Cigarreras* is a characteristic example of his work, but the Spanish exhibits are not so prominent as they were last year, when M. Zuloaga was the chief champion of his country.

Two pictures by that individual artist, Mr. E. A. Hornel, hang close together, and, like most of his work, they are of luscious colour and fine quality, frankly decorative arrangements, without any attempt at truth to nature.

Another artist whose work is always distinguished and dignified, is Mr. Charles Shannon,

whose *Gipsy Family* is one of the best things in the Exhibition. Watts-like in colour and feeling, it still displays all Mr. Shannon's marked individuality. On the opposite wall hangs Mr. Charles Rickett's *Descent from the Cross*, in every way an admirable composition.

Mr. Charles Conder's *Swanage* is a delightful piece of painting, one of the best works we have seen by this gifted artist. The colour scheme and arrangement are good, and will well repay the closest study.

There are four landscapes in the Exhibition which call for especial notice. We refer to the two large canvases by Mr. Bertram Priestman and Mr. Grosvenor Thomas (both of which we reproduce), and the two smaller pictures by Mr W. L. Bruckman. Mr. Priestman is an artist who has a strong feeling for the more subtle and elusive forms of natural beauty. These he interprets in a refined and impressive manner which is peculiarly his own; *The Meadows' Stream* is a fine composition in which the eye is carried



THE BARGE BY H. MUHRMAN

International Exhibition Supplement



THE MEADOWS' STREAM

BY BERTRAM PRIESTMAN

from the cool translucent stream in the foreground to the pastures bathed in sunlight beyond, while a suggestion of quivering atmosphere pervades the canvas. Especially clever, too, is the painting of the cattle.

Mr. Grosvenor Thomas is a painter with a poet's mind. In his large canvas, *Cluden Waters*, he shows a remarkable ability for suggesting beauty and colour in a moonlight landscape. It is a work of fine quality broadly handled, and imbued with that feeling of romanticism which is born of a close study of nature; moreover, the artist has succeeded in expressing the spirit of mystery which accompanies the solitary silence of the night. Perhaps the foreground is a little empty, but the picture is nevertheless a remarkable achievement.

The two works by Mr. Bruckman, *The Heart of the South Down* and *Lewes*, both possess many excellent qualities which go to make a good landscape. Mr. A. D. Peppercorn is not so well represented as he was last year, when his fine landscape, *A Corner of the Common*, was one of

the best things in the Exhibition. His *Road by the River* seems to lack that masterly composition which usually distinguishes his work.

M. Fritz Thaulow is represented by one of his characteristic snow scenes in which there is some delightful colouring. Mr. T. Austen Brown shows two pictures, one of which, *Mowers*, we reproduce here; it is a harmonious composition, poetic in feeling and warm in colour. His other work, *Weed Burning*, is also rich in tone.

We reproduce Mr. H. Muhrman's clever tempera painting, *The Barge*; a sunset piece by M. P. Fragiacomo, the Italian artist; and Mr. Ludovici's *The Old Home*.

The International Society has always given Black and White its due prominence, and this year there are many things to admire in the South Room of the New Gallery, amongst them the wood-cuts and coloured chalk drawings by the late Frederick Sandys and two pen and wash studies by M. Rodin.

We also noticed M. Fritz Thaulow's fine coloured prints, of which *The Marble Stairs of Venice* and

The Connoisseur

Oudenarde, Evening, are admirable. We know of no other artist that has made as profound a study of the movement of water.

The Sky-Scrapers of New York does not at first suggest to the mind any great artistic possibilities, but under that title, Mr. Joseph Pennell exhibits a series of nine delightful etchings, refined in treatment, and showing a fine feeling for line. Equally good are Mr. M. A. J. Bauer's Eastern etchings.

Mr. Edmund J. Sullivan's work is invariably of a high order, and his illustrations to the *Rubaiyat of Omar Khayyam* display much artistic merit. The wood engravings of Mr. Henry Wolf and Mr. Timothy Cole should be carefully studied, for they are fine examples of an Art which is now confined to a very select circle of artists. The charming chalk drawing, *The Bacchanalians*, by Mr. Charles Conder, should not be missed.

With regard to the sculpture in the Exhibition, we have already referred to M. Rodin's three

pieces. Mr. Gilbert Bayes's bas-relief, *The Galloper*s and his *Royal Horse Artillery*, are both full of movement. Mr. Stirling Lee (the energetic Honorary Secretary of the Society) is represented by two charming bronze medallions of children's heads, and a marble bust of Mrs. T. B. Hilliard. Mr. F. W. Pomeroy shows a clever bust of Miss Beryl Stanton, and Mr. George Frampton's *William Strang, Esq.*, and Mr. Herbert Hampton's *Sir Henry Irving* are both interesting subjects.

Mr. J. H. W. Furse sends a bronze of Bishop Abraham, and Mr. John Tweed is represented by a plaster of the late Mr. Joseph Cowen; M. H. Glicenstein's numerous exhibits show on the whole much excellent modelling.

It should be mentioned that the Exhibition will be closed at the New Gallery on February 15th, and will be removed *en bloc* to Manchester, where it is to be re-opened early in March.

H. G.



CLUDEN WATERS

BY GROSVENOR THOMAS



L'INDISCRETION

After Lavreince
By Janinet

蘇東坡全集卷之三

蘇東坡全集卷之三

蘇東坡全集卷之三

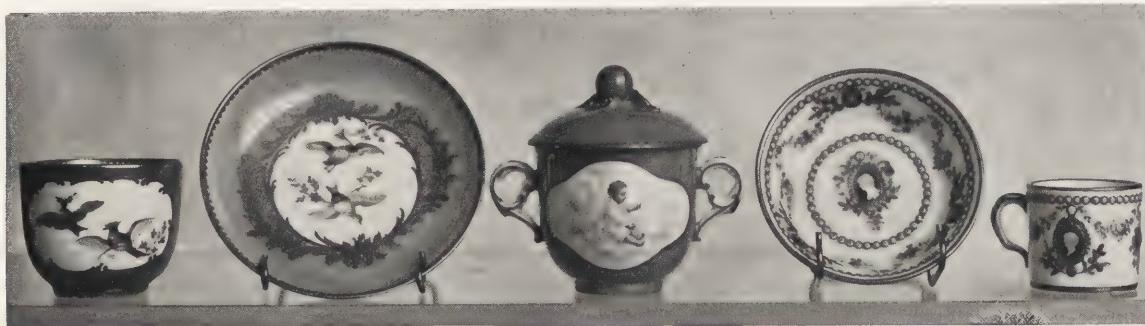
MR. J. G. JOICEY'S COLLECTION
OF SÈVRES PORCELAIN:

JAS. ALLAN DUNCAN:04

THE famous soft porcelain of Sèvres has always appealed to the wealthy collector. The traditions and conventions of the craftsmen of Sèvres have always made towards the creation of costly and magnificent services specially designed to please royal and noble patrons to whom price was of as little moment as it is to the collector of old Sèvres to-day. In regard to the fineness and purity of the paste employed in its manufacture and the excellence exhibited in its potting expert opinion is unanimous. It has, however, by many who are eminently qualified to pass judgement upon its purity of form or harmony and delicacy of colouring, been weighed in the balance and considered in many points to be artistically

deficient. As harmony in colour and variety and gradation are especially necessary in decorative art, the brilliancy and splendour of the most favourite colours used at Sèvres makes it of great difficulty to harmonise them with less powerful ones. In form similar objections, more or less well-founded, have been advanced against the *fabrique*, the most unassailable being that the forms lack variety and flexibility.

It is late in the day to cast one's lot with those who tenaciously hold to theories and inviolable canons concerning art. The prices realized by Sèvres porcelain in the auction room overthrow all theorists. It has successfully held its own among the world's most valued art treasures, nor



Rose du Barry Cup and Saucer
By Theodore, made about 1753

Yellow Sucrerie, with two panels, with
children at play, in blue "en canaïeu,"
with salmon-coloured flesh tints, 1759
Painted by Buteux fils

Small Cup and Saucer, jewelled with turquoise,
rubies, emeralds, and pearls, set in gold, with
medallions of ruby enamel in deep gold mountings
Size and workmanship unique



Teapot, part of cabaret, Rose du Barry, marbled with blue and gold, 1761. Painted by Noel

Cup and Saucer of Rose du Barry and apple green, similar in shape and pattern to the one with cupids in the Wallace collection. Made about 1753 or before

is there any valid reason for believing that at any near future date it will ever decline in the estima-

had been expended. In 1788 Catherine II., of Russia, paid 328,188 livres for a service of 744 pieces, or about £13,200 equivalent in the present day to £40,000. In 1881, at the sale of M. Double's collection, a single Sèvres plate realized 6,400 francs. Three vases, which it is believed were purchased in 1830 for £400, fetched £10,000 at Christie's fifty years later.

In the collection which Mr. J. G. Joycey has

tion of collectors. From the day of its manufacture until the dawn of the twentieth century it has been continuously sought after, and the collection of Sèvres became the hobby of the man of wealth, who alone can afford the marvellous prices it commands.

A service made for the Queen of Spain in 1761 cost 13,106 livres, and a few years later the ambassador of Joseph II. received another service on which 32,522 livres

Green Plateau, on which are two pots and covers, 1771. Painted by Boulanger



Apple green Toilet Pot and Cover, richly gilt. Panel with painted birds and trees on each side. Gilding inside. 1759. Painted by Aloncle

Apple green Cup, Cover, and sunk Saucer. Painted by Morin. Date letter for 1764



Cup and Saucer of green and dark blue, 1758. Painted by Aloncle. Similar to small one in "Jones Collection"
Large pot of green and dark blue, with two painted panels, made about 1753



Dark blue and green Cup
Painted by Vavasseur, 1758

Cup and Saucer of green and dark blue, richly gilt pattern, panels painted by Veillard, 1758
Similar to Cabaret in "Wallace Collection," by Veillard, 1758



Turquoise blue Plateau. Painted in blue "en camée" with salmon-coloured flesh tints
Exceptionally brilliant turquoise blue border, 1757

Turquoise blue Cup and Saucer, with rich gilt pattern, 1767. Painted in
exceptionally fine manner by Dödin



Cabaret of turquoise blue, consisting of Plateau with pierced border richly gilt, Cup, Saucer, and Sucrier, 1758. Painted by Gomery



*Dark blue small Coffee-pot, with two panels
with painted cupids. Unique size and shape. 1758*

*Dark blue Cup and Saucer, with richly gilt pattern
Painted by Morin. Gilding by Chavaux père*



*Dark blue Cup and Saucer. Decorated with lozenges and punctuated circles in gold.
Panels painted by Dodin. 1774. Decoration similar to Cup and deep Plate in Wallace Collection*

*Sucrier of blue du roi, richly gilt,
with painted panels. 1775*

Collection of Sèvres Porcelain

gathered together are to be found many examples not unworthy to be ranked beside those in the Jones Bequest at the Victoria and Albert Museum, or in the unparalleled Wallace Collection at Hertford House. Full descriptions of each piece will be found under the illustrations.

romantic amateur. It appears as a colour on pieces made when that lady was in her infancy. This well-known rose-pink was the favourite colour of the Marquise de Pompadour, and almost all the best pieces were made before her death in 1764.

Mr. Joicey has not confined himself to the



Sèvres Cup and Saucer. Highly decorated with green and gold dots, and wreath of flowers in blue. Three panels on cup and partly sunk saucer. Painted by Tallandier, with red, white and yellow roses in vases. Shape probably unique

Chelsea Coffee Pot.
Peacock pattern and richly gilt. Marked with gold anchor.
Period 1750 to 1765

White Sèvres Cup and Saucer, with lines of gold surrounding. On the panels are painted wreaths of roses and rose leaves. Painted by Tandart, 1768

The best periods of Sèvres, comprised under the designation *pâte tendre*, made from the commencement of the factory up to the French Revolution, are distinguished as—Pompadour or Rocaille from 1753 to 1763; Louis XV. style from 1763 to 1786; Louis XVI. style from 1786 to 1793. It is interesting, too, to note that the term *rose Du Barry* is suspiciously like a fanciful title bestowed by some

collection of Sèvres porcelain. It is interesting to find a Chelsea coffee-pot with peacock pattern and richly gilt, marked with gold anchor of the period, 1750 to 1765, holding its own with contemporary Sèvres. Other examples in Mr. Joicey's collection represent the Chelsea, Chelsea-Derby, and Worcester manufactories in a no less worthy manner.

Contemporary with the fine Sèvres soft porcelain



Cup and Saucer of dark blue and gold pattern, entwined with wreaths of flowers, 1770. Painted by Noel

Blue de Vincennes Teapot, richly gilt with birds. About 1753 or before

Cup and Saucer of dark blue and gold pattern with panels of musical implements, etc., 1768. Painted by Merault père.

Teapot with pattern in colours, richly gilt. Wreaths of flowers painted in colours, 1765. Painted by Noel

Teapot, richly gilt, with two panels of children, printed in blue "en camaieu," with flesh-coloured tints, 1754. Painted by Veillard



Chelsea Plate, two-handled Cup and Coffee Cup, with dark blue ground. On the panels of plate and coffee cup are paintings in colours. On the two-handled cup are birds and flowers, richly gilt and worked in gold. Gold anchor marks. Period 1750 to 1765

Collection of Sèvres Porcelain



Chelsea-Derby, and Derby Miniature Figures

Period about 1770 to 1830

is the Meissen hard porcelain, with decorations peculiarly its own. The pieces represented in the group illustrated are of the period from 1750 to 1760, immediately preceding the advent of François Acier from Paris, who introduced at Meissen the style then in vogue at Sèvres. The various specimens in this group are all coloured, as distinguished from the well-known blue and white varieties of Meissen porcelain.

Altogether this collection is of singular interest, and is representative of the finer periods of *vieux Sèvres*. To return to the critic who would essay to dethrone Sèvres from the lofty pedestal it occupies, it may safely be retorted that never in the whole history of European ceramic art have so much dexterity of design, ornamentation, and thoroughness of execution been applied to the decoration of any other porcelain either before



Chelsea-Derby, and Derby Miniature Figures

Period about 1770 to 1830

The Connoisseur



Coloured Dresden China

Period about 1750 to 1760

or since the golden days of Sèvres. The colours have become incorporated with the body of the soft paste, and there is a mellow feeling about

much that came out of the old factory on the banks of the Seine that is delectable to the heart of the connoisseur.



Yellow Worcester two-handled Cup and Saucer, with birds and insects painted in colours on panels. Period probably 1750 to 1760

Worcester large Bowl with dark blue border, richly gilt, and the arms of Loftus, with Earl's Coronet. Outside are bouquets of coloured flowers. Square Mark. Similar to No. 523 in the Schreiber Collection. Date between 1760 and 1769



*Tureen or Vase Green
On each side is a panel, on which is
painted a motif in the style of "Boucher"
Style and Period, Louis XVI.*

SOME PIECES OF APPLE-GREEN SEVRES IN
MR. J. G. JOICEY'S COLLECTION.



Engravings

Sir Robert Strange, Engraver

THE art of line-engraving, though appreciated by the collector, has, by reason of the growth of poetic feeling in art, had perforce to give way to the more indefinite and more suggestive reproductions of the mezzotint and the etching, to say nothing of the same processes used with a photographic basis. The somewhat hard outline and rather too final pronouncement of the engraver seems to fit but ill the sympathetic movement which, since the early "thirties," has been gradually spreading and influencing our life and everyday surroundings. At the same time it should be remembered that each style or form of art is but a reflection of the period and of the mental atmosphere in which it was practised.

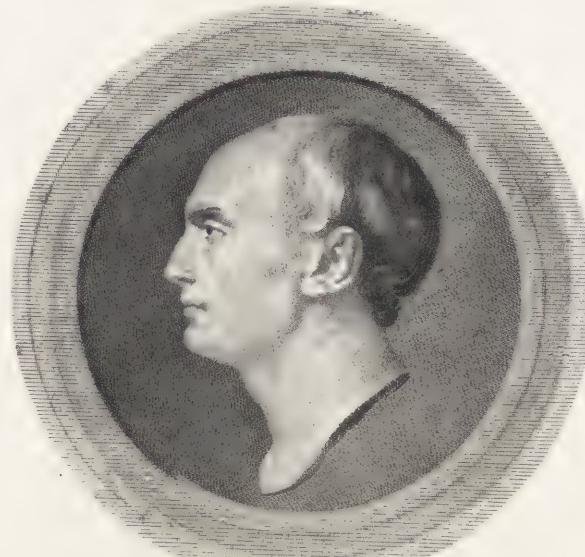
Sir Robert Strange found his age given up to artificiality, to a glorification of the trivial, and to a superficial sentiment which failed to grasp the strength and beauties of the great masters, but delighted in the more inconsequent fancies of Bartolozzi, or the still weaker compositions of Angelica Kauffman. Strange had a wider appreciation of art, and, while having but little original talent, he saw that the work of the great masters was more worthy of his effort than the reproduction of the modern painters of his period. In some measure his enlarged horizon must be traced to his Jacobite opinions, which forced him to spend part of his time on the Continent, and gave him an insight into the works of the Italian masters.

Born at Kirkwall, in

By Charles Ffoulkes

the Orkneys, on July 14th, 1721, after the not unnatural longing of the coast-bred boy for the sea, Strange was sent to Edinburgh, where his brother, or half-brother, had established himself as a lawyer. Through his brother's introduction he came into contact with Richard Cooper, who at that time was one of the few men in Scotland who took any interest in art. Under his tuition Strange worked for some years, and mastered the ground-work of drawing and presumably of engraving.

We find him in the notable year 1745 paying his addresses to Isabella, sister to Andrew Lumisden, private secretary to Prince Charles Edward, who was then making his last desperate bid for the crown of Great Britain. Being, as indeed her whole family was, bound body and soul to "The Cause," Isabella made it a condition of her engagement to Strange that he should fight for the Prince. Needless to say this condition required no enforcement from one who was himself an ardent Jacobite, and Strange was present at the battle of Prestonpans as one of the Prince's lifeguards. During his period of military service he found time to engrave a copper-plate from which bank-notes were to be struck to provide the Prince with the necessary sinews of war. Strange himself gives in one of his letters an interesting account of this plate, and how he overcame the Sabbatharian scruples of the Scotch copper-plate maker when working against time. The plate was lost in the flight from Culloden, where he was again a combatant,



SIR ROBERT STRANGE
ENGRAVED 1791

BY GREUZE

The Connoisseur

but was found in 1835, and is now in the possession of the Macphersons of Cluny Castle.

A cutting from the *St. James' Chronicle* (*sic*) of this period, but undated, gives the following "Strange Adventure": "Mr. S——e the rebel artist is said to have been taken prisoner by the Duke of Cumberland. Moved by the kindness and consideration he received at the hands of his captors Mr. S——e was induced to ask his Royal Highness' permission to make a drawing of His present Majesty, then a boy of 7. H.R.H. was much incensed at such impudence & bade Mr. S——e go about his business & be glad he escaped hanging."

This incident was probably supposed to have taken place after Culloden, and the "present Majesty" referred to, of course, is George III., at whose hands Strange afterwards received knighthood.

Before the disaster of Culloden, and while in daily intimacy with Prince Charles Edward, Strange engraved his portrait. Very few prints exist; there is, however, a very fair impression in the print collection at the British Museum among Strange's other works. The original plate is in the possession of the writer, and has as signature: "À Paris chez Chereau, Rue St. Jacques, C.P.R." The concluding letters probably mean "Cum Privilegio Regis," and the address was merely that of the printer who issued the proofs. Mr. Dennis-toun, Strange's biographer, suggests that it was a blind to divert suspicion from the real author. The motto beneath the portrait is: "Everso missus succurrere

seculo," a pronouncement which, in the light of future events, carried something of a grim pathos. It can hardly be ranked among his best works, and is only interesting as showing his intimate connection with one of the most romantic periods of English history.

In 1747 Strange married Isabella Lumisden, and went first to London and then to Rouen, a meeting-place of many exiled Jacobites.

Though it has been stated that a price was upon his head for his part in the rising, there is no mention of his name in the Bill of Attainder of May, 1746.

In Rouen he studied under Deschamps and in Paris under Le Bas, a noted engraver of the period, by whose advice and direction he engraved Wouverman's *Return from Market*, the only genre picture he ever reproduced. It was sold for the modest price of half-a-crown a copy.

About 1760 he left for Italy, having spent some time in London after his stay in Rouen. He was received with open arms by his brother artists both in France and Italy, and was

made a member of the Academy of St. Luke. His portrait was also painted on the ceiling of the Vatican print room, holding a portfolio with his name on it. The fresco was, however, painted over by Pope Pius VII., who re-decorated the room, and all traces of it are lost.

Before his visit to Italy Strange had made enemies in England, having for various reasons refused to engrave portraits of George III. and the Earl of Bute. When he left London, Dalton, the King's



PRINCE CHARLES EDWARD ENGRAVED BY COMMAND, 1745

Sir Robert Strange, Engraver

librarian, and Bartolozzi, his most bitter rival, took advantage of the differences of the Incorporated Society of Artists, of which Strange was a member, and which was then split into various sections through dissensions of the directors. They induced several influential members to resign and persuaded the King to create the Royal Academy. As a result of the cabal against Strange, engravers were not admitted, and, although he tried for election as an original artist on the strength of his composition of *Children Swinging on a fallen Tree*, the vacant seat went to Bartolozzi, his rival. It may be here mentioned that at Devonshire House, Chiswick, formerly a town house of the Duke of Devonshire, and now occupied by Dr. Tuke, there is a large monochrome painting of this subject, but whether by Strange himself or merely a contemporary copy it is difficult to say. After his

defeat in the election Strange, not unlike other artists who have found no room for them on the walls of the Academy, launched an attack in the form of a letter to Lord Bute, to "Enquire into the Rise and Establishment of the Royal Academy." The letter was never answered, the attack came to nothing, and the Academy still exists.

In spite of his strained relations with the artistic

world of London, Strange was on intimate terms with Sir Benjamin West, president of the Royal Academy, who indeed had used his influence, but vainly, for his election. By West's introduction Strange was permitted access to the various Vandyke portraits in the possession of the King, and from

them engraved his finest plates. As a recognition both to the introducer and the owner of the pictures, he then engraved West's picture of the *Apotheosis of the Royal Children*. This delicate repayment of an obligation was much appreciated on all sides, especially so as the Vandyke portraits engraved were all of members of the house of Stuart, and the engraver himself was known to be an ardent Jacobite. He was, therefore, bidden to appear at St. James's, and was there knighted. The story goes that George III. said in an aside, "You may

not care to be knighted by the 'King,' so you must accept knighthood from the 'Elector of Hanover.'"

Sir Robert Strange died in 52, Great Queen Street, on July 5th, 1792, and was buried in St. Paul's, Covent Garden, leaving three sons and one daughter. None of his family followed their father's profession, but one of his sons, Thomas (afterwards Sir Thomas) Strange, made no small reputation as Chief Justice of



KING CHARLES I.

BY VANDYKE

ENGRAVED 1770



THE DEATH OF THE STAG

COPIED FROM SIR ROBERT STRANGE'S MASTER, LE BAS, 1749



CHILDREN SWINGING ON A FALLEN TREE

ENGRAVED 1749

Sir Robert Strange, Engraver

Madras, and his works on Indian law are even now quoted as authorities.

Among the best of Sir Robert's engravings may be mentioned *Charles I. with his Horse*, issued at a guinea and a half; *Charles I. in his Robes*, issued at thirteen shillings, and sold later for £51 10s.; *The Venus of Titian*, remarkable for the treatment of the flesh tones in pure line; *The Three Children of Charles I.*; Raphael's *St. Cecilia*, and *The Death of Dido*, by Guercino. The portrait given here is in the possession of the writer. It was originally drawn by Greuze, and the print was afterwards tinted by him. Strange produced no original work, except *The Children Swinging on a fallen Tree*, before mentioned, *The Death of the Stag*, a small book illustration, and a few book-plates. He carefully copied all the pictures himself before engraving them, and would never work from a copy by any hand other than his own.

Some of these drawings are in the possession of the family of Strange, but the majority belong to the

Earl of Zetland and the Earl of Wemyss. The plate of Prince Charlie's portrait is the only one left intact; the others were all defaced in consequence of unscrupulous printers issuing poor proofs and working from worn-out plates, thus giving results likely to damage the reputation of Strange as an engraver. The defaced plates are in the possession of Mr. E. ffoulkes, of Erivatt, Denbigh. Strange kept very full journals, and wrote long and interesting letters, most of which have been collected in Mr. Dennistoun's *Life of Andrew Lumisden and Sir Robert Strange*.

In view of the recent discussions regarding the methods of the Royal Academy, it may not be out of place to give some short extracts from Strange's published attack on that body shortly after its inauguration. Naturally a great deal of his bitterness was due to jealousy, but at the same time, the formation of the Academy was effected largely by means of intrigues at Court, and without due regard for the merits of the aspirants to Academical honours as artists.



KING CHARLES I. WITH THE DUKE OF HAMILTON
BY VANDYKE ENGRAVED 1780

**Extracts from "An Inquiry into the Rise and Establishment
of the Royal Academy**

By Sir Robert Strange

THE "Inquiry" is preceded by a letter to Lord Bute, giving Strange's personal view of the matter as it applied to himself, especially with regard to the exclusion of engravers from the Royal Academy.

After an introduction describing the poor state of the "Arts" in England in 1750, he says: "A Society composed of a number of the most respectable persons of this country, commonly known by the name of the *dilettante*, made the first step towards an establishment of this nature. . . . General Gray, a gentleman distinguished by his public spirit and fine taste, was deputed by that society to treat with the artists. . . . After various conferences the *dilettante*, finding they were to be allowed no share in the government of the academy, or in the appropriating their own fund, the negotiation ended."

The exhibitions of this body of artists, presumably the "Incorporated Society of Artists," continued in spite of the internal feuds of the members.

"Complaints frequently arose about the management of the Exhibitions. It was observed with regret, that the works of many ingenious young men advancing in their professions, were thrust into obscure corners and sequestered, as it were, from public view, to make way for some of the pitiful performances of the members of the committee and their adherents. . . . Such complaints were always treated with disdain."

And so history repeats itself! It was presumably these exhibitions that were held at the old Lyceum Theatre. A charter was granted to the society, and gradually the influence of Dalton, the King's librarian and keeper of a print-warehouse in Pall Mall, was used to cause such internal quarrels that eventually some of the members of the old body seceded and formed, under the King's immediate patronage, the "Royal Academy." The annual subscription for students was one guinea, and, though of course only working for the cause of art, Dalton let his "Print-Warehouse," which had turned out a financial failure, as exhibition rooms for the new society. There seem to have been other rooms which Mr. Dalton turned to good account as dancing saloons and auction rooms.

The Royal patronage was only grudgingly given, as

the King did not wish to encourage one set of artists at the expense of those outside the sacred academy. The president, Mr. Kirby, in a letter to his colleagues, however, wrote:—

" . . . The public believe that the King looks upon those who are not academicians as *inferior* artists: his royal diploma declaring expressly (altho some of them are among the lowest artists *) that they are *selected from among the ablest and most respectable* artists resident in Great Britain."

Then follows the attack on the engravers directed against Strange in particular. Of this he writes:—

" Nobody knew better . . . than Sir Joshua Reynolds the importance of engraving." He continues in almost a prophetic vein: "I know of no painter the remembrance of whose works will depend more on the art of engraving than that of Sir Joshua Reynolds."

After a while the engravers were admitted, as it were, by the back door. They were ". . . expressly excluded from every advantage or honours in the academy . . . whereas the diplomas of academicians were signed by the King; and by which they were created Esquires, those given to engravers were conceived in the humblest terms and were signed only by their president and secretary."

Strange ends his diatribe as follows: "Accordingly we fee annually a royal exhibition collecting shillings at the door, in order to raise money, and the academicians going about town beating up as it were for recruits to fill their gallery . . . We have seen at one time nine pictures by Mr. Gainsborough, twelve by Sir Joshua, as many by Mr. West, and as many by the late Mr. Cotes; and in each case a third part of the number judiciously chosen would have done more honour to these artists."

While agreeing that the engraver is not as a rule qualified to instruct in an academy, he adds: "No more are portrait painters, landscape painters, miniature painters, coach painters, etc., of which this academy is composed. It is well known that in all academies the task of instructing is reserved for Historical Painters and Sculptors only."

* This parenthesis is Strange's comment on the letter.





Old English Gold Plate

Part II.

By E. Alfred Jones

THE small, plain Queen Anne cup (No. ix.),* which belongs to the Earl of Yarborough, is engraved with Royal Arms : 1, *per fesse, in chief or semé of hearts proper, three lions passant guardant azure crowned or* (Denmark), *impaling gules a lion rampant crowned or, holding in his paws a battle-axe, argent* (Norway), *in base azure three crowns proper* (Sweden), *impaling Quarterly, 1-4 quarterly, azure three fleurs-de-lys or* (France), 2-3, *gules three lions passant guardant in pale or* (England), 2, *Or, within a double treasure flory counterflory, a lion rampant gu., 3, Azure a harp or stringed argent*. Supporters : *Dexter, a wild man armed with a club, wreathed proper. Sinister, a lion rampant crowned*, with this inscription engraved below :

"Newmarket

October y^e 12th, 1705."

This was probably one of the cups, known as the "Queen's Plate," which are said to have done so much good for breeding all over England, started by the influence and generosity of Queen Anne, who rebuilt the Royal residence at Newmarket in the year this gold cup was made. The maker's mark on Lord Yarborough's cup is VL, with cinquefoil above and

trefoil below; the date-letter is for 1705; its height is 5 in., weight 24 oz.

Another small plain cup, belonging to the same noble owner, is here illustrated (No. x.). This is more vase-like in form, the lip spreading outwards more than the preceding specimen, and the moulded foot is somewhat higher. On the obverse is engraved in the bold script lettering of the period :

" York Plate
won Aug^t ye 1st
1717."

On the reverse, the arms of Pelham, the family name of Lord Yarborough, 1-4, az., *three pelicans, arg. vulning themselves ; 2-3, gu., two pieces of belts, with buckles erect in pale, the buckles upwards, arg.* Racing records show that this cup was of the value of £60, and was won by Mr. Pelham's chestnut mare, "Brocklesby Betty," by "The Curwen," out of "Bay Barb." The maker's mark is PE, with a star of five points above, in shaped shield, date-letter, 1717; height, 4 $\frac{3}{8}$ in.; weight, 13 $\frac{1}{2}$ oz.

The Duke of Norfolk is the owner of three gold cups, which are illustrated in these pages. The earliest (No. xi.), made in the first year of the reign of George II., 1727, by Thomas Ffarrer, of Swithing Lane, is quite plain and stands on a low moulded foot, and has a moulding round the centre of the body; two plain scrolled handles; and a domed cover, surmounted



No. X.—GOLD CUP, 1717, THE PROPERTY OF THE EARL OF YARBOROUGH

* See page 210, No. 40, Vol. X.

by a plain vase-shape knob. On the body is engraved the Royal Arms, and on the cover the Garter enclosing the Royal cypher, G R. Though there is no inscribed or documentary evidence in support of the suggestion, it is believed that this cup and the cup No. xiv. were given by George II. and George III. to the eighth and ninth Dukes of Norfolk respectively, in virtue of their office as hereditary Earl Marshals of England. The height of the cup only is 5 in.; including cover, 7 $\frac{3}{4}$ in.; diameter of mouth, 4 $\frac{3}{8}$ in.

The magnificent gold cup and cover (No. xii.), one of the treasures of the Countess of Yarborough, is illustrative of the beautiful vase-like cups and covers of Louis XIV. style, which, like the Duke of Devonshire's gold helmet-shaped ewer, were introduced into England by the French silversmiths who emigrated here on the repeal of the Edict of Nantes. The upper part of the cup is chased with arabesques and engraved upon a mantle on one side with the Godolphin arms, *gu.*, a double-headed eagle displayed between three fleurs-de-lys, *arg.*, two and one, and the motto, *FRANCA COLL TOGE*, while opposite is this inscription:—

GEORGIO
PRINCIPI WALLIÆ
QUOD PRINCIPATUS SUI
AUDITOREM QUOTANIS
AD AUGET MUNIFICENTIA
VERE REGIA
SIDNEIUS GODOLPHIN
GRATE MEMOR & UT
POSTERI SINT MEMORES
F
MDCCXVI

Dividing the lower from the upper part of the body is a bold moulding; the lower part is

separated into compartments, with chased scales in the background and decorated in the centre with rosettes in cartouches and arabesques in high relief, divided by convex fluting with arabesques and shells on a matted ground above. The domed cover, on which is the Prince of Wales' feathers and the motto, *ICH DIEN*, is decorated with scaled compartments, with a leaf running down the centre; the foot is chased with arabesques and shells in cartouches on matted ground. The name, Godolphin, has suggested to the maker, the well-known David Willaume, the use of dolphins as handles. This cup would appear to have been intended by Sidney, Earl of Godolphin, as a gift to George, Prince of Wales, in gratitude for honours bestowed upon him, but as the death of Godolphin occurred in 1712—four years before the date inscribed—and as the cup was not made until 1732, it is assumed that a sum of money was bequeathed for the purchase of this piece of gold plate. There is, however, no record that it was ever in the possession of its intended recipient. Its height to top of lid is 11 in.; weight, 90 oz. 5 dwt.



NO. XI.—GOLD CUP AND COVER
THE PROPERTY OF THE DUKE OF NORFOLK

Tea-drinking is said to have been introduced into Europe in the seventeenth century, and we know that tea was first taxed in England in 1660—the year in which Pepys records his first taste of the beverage. Silver teapots of the reign of Charles II. have been noted, and a remarkably fine one, with "rock-work," fine leaves, and grapes, surmounted by shells, of the year 1697, was exhibited in 1862 by Sir T. W. Holborne. To Mr. Leopold de Rothschild belongs the distinction of owning the only old English gold teapot (illustration No. xiii.). It is globular in shape, with a straight tapering spout and a globose knob, delicately engraved round the lid with a scallop and floral scroll design. On one side is

Old English Gold Plate

engraved a Royal coat-of-arms, and on the other a jockey on horseback, inscribed underneath, "LEGACY, 1736," the name of a black mare foaled in 1730, and bred by a Mr. Crofts, by "Old Greyhound," out of a "Soreheels" mare. At Newmarket in April, 1736, running in the name of Mr. Crofts, she won the King's Plate for mares,

In massiveness and size, the gold cup and cover of vase-like form (No. xv.) in the possession of the Earl of Craven is unsurpassed. The body, which is quite plain, is engraved with the Craven arms, surmounted by a baron's coronet—the earldom having been created subsequent to the date of the cup—and the motto, *VIRTUS IN ACTIONE*



NO. XII.—GOLD CUP AND COVER, 1732, AN HEIRLOOM OF THE COUNTESS OF YARBOROUGH

which sufficiently explains the reason for the Royal Arms appearing on the teapot. Its only mark is the initials I K. Though having no date-letter, it was in all probability made in 1736, or a year or two earlier.

The accompanying illustration (No. xiv.) is that of the second gold cup and cover, previously referred to, belonging to the Duke of Norfolk. It was made in the second year of the reign of George III., 1761, by Gurney & Co. Its measurements are—height, with cover, $8\frac{1}{2}$ in.; without cover, $5\frac{1}{4}$ in.; diameter of mouth, $4\frac{1}{2}$ in.

CONSISTIT. This inscription is engraved in roman capitals:—

THIS CUP OF MASSY GOLD
WAS THE GIFT OF
EDWARD LORD LEIGH
TO
WILLIAM LORD CRAVEN,
ONE OF HIS LORDSHIP'S GUARDIANS AND TRUSTEES,
A.D. 1765.

This was truly a costly gift, for the intrinsic



No. XIII.—GOLD TEAPOT, CIRCA 1735, THE PROPERTY OF MR. LEOPOLD DE ROTHSCHILD

value of the gold, its weight amounting to 117 oz., is about £500! The handles, which are connected to the body by foliage in relief, are scrolled and twisted, with applied foliage running down from the thumb-pieces; the stem is divided by a bold moulding; the foot and the edge of the domed cover, on which is a pine-apple, are gadrooned. This fine cup was made in the same year as inscribed



NO. XIV.—GOLD CUP AND COVER, 1761
THE PROPERTY OF THE DUKE OF NORFOLK

by Thomas Powell, Craig's Court, Charing Cross. The donor was the last Lord Leigh, of Stoneleigh, Warwickshire, of the original creation of that title, the present creation having been revived in 1839. The measurements are: 16 in. height, 12 in. width, measuring from outside of handles, 6 in. diameter of cup, 5 in. diameter of base.

(To be continued.)



NO. XV.—MASSIVE GOLD CUP AND COVER, 1765
THE PROPERTY OF THE EARL OF CRAVEN



Some Old Bookbindings in the Library of Worcester Cathedral With their History and Legends By Rev. J. K. Floyer

Two very neat little volumes, almost exactly the same size, and with precisely the same designs on the cover, both emanating from Cologne, one in 1527 the other in 1532, come to be joined in a fellowship of description, after a long severance full of adventures. One is *Macrobius In Somnium Scipionis*, and *Saturnalia*, 1527, the other is the *Evangelistarum of Marcus Marulus*, 1532. At one time they stood thirteen books apart on the shelves of the remarkable library of Dr. John Prideaux, sometime Rector of Exeter College, Oxford, and subsequently Bishop of Worcester. Both have his signature written across the title page in the manner common to all his books. When Prideaux was deprived of his See by the Puritans, he retired to live at Bredon, and fell into such poverty that he had to sell, among other things, his library to feed his children. No great period elapsed, however, before they came into the possession of the Cathedral at Worcester, where they still remain. A rather interesting glance at history is thus involved in

tracing these books through their earlier career. The fact of the free intercommunication amongst men of letters and places of learning is emphasized by an English Bishop of the early 17th century procuring part of his library from Cologne, and the persistence of English institutions is shown by these two volumes, turned out by the same binder in Germany in the early 16th century, continuing now side by side in the same library, to which they were restored by the same hand about 250 years ago. In Prideaux's library they were placed on the shelves with the edges to the front, a practice which was customary with larger volumes during the time when books were chained, and which survived the custom. The chain being attached to a ring on the left cover, the book was more easily consulted if the edges were in front. The later book of the two differs from the other in that it is made to be closed with a method then coming into greater favour, of two ties with green strings, instead of the two neat clasps of leather and brass.



ADORATION OF THE MAGI

Some Old Bookbindings

The stamps, which, though identical, are reversed as to front and back covers on the two books, are apparently impressed on different kinds or qualities of leather, the older book having been so much harder that the lines of the design are much sharper and the book is in better preservation. The front stamp in the *Evangelistarum*, the "Adoration of the Magi," is one which has a special appropriateness to Cologne, to the Cathedral in which City the very relics of the Magi were transferred by Frederick Barbarossa. The story, as might be expected, is portrayed in all the fulness of its later development.

By reading the popular *Bible History of the later Middle Ages*, that of Peter Comestor, the whole picture is better explained than by the New Testament. The Magi are crowned as being three Kings, called in Latin, Caspar, Melchior, and Baltazar. One is young and an Ethiopian. The idea of simplicity is given by the rustic porch under which the Virgin sits, and the heads of the ox and ass in the lower right-hand corner. Between the Kings, inserted with the audacity of a monumental mason, is the binder's mark



of which the mystery is unsolved.

The centre of the stamp on the reverse side is a representation of the "Annunciation," which has few special features of interest. Under a hexagonal canopy, the Virgin kneels at a prayer desk; between her and the angel is a lily of three flowers; above the angel's head is the dove, and in his hand a sceptre. The border is much less conventional, except in the foliage: a wivern is walking calmly at the base, two are rampant at the sides, and one is running at great speed across the top.



ANNUNCIATION

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Another interesting stamp is one which is impressed on a copy of *De Perusio De Arbitriis et Compromissis*, Lyons, 1512, now in the library of the Society of Antiquaries, London; on a copy of a Commentary of *Arnobius Aphrus* on the *Psalms*, Cologne, 1532; and on a copy of Polydore Vergil's *Liber Adagiorum*, printed at Basle in the same year, and now in the Worcester Cathedral Library. The binder's mark is John Richardson. as a Netherlands stamp on these



and his name was He counts strictly binder, but the books was doubtless cut for those sent to England, where he appears at one time to have sojourned. The centre part presents all the features of the legend of S. George at the time of its greatest developement. George the Cappadocian Tribune is the central figure, and has already struck his lance into the dragon's mouth so forcibly that part of the weapon remains there, broken. His other hand is about to draw his sword to complete the work; behind is the princess, drawn by lot to be sacrificed to the terrible monster. A lamb is tied to the waist

of the princess, to signify, presumably, that as a lamb she was to be sacrificed. She is on her knees praying. Over the city wall look two heads, the one representing the king, father of the lady, the other typical of the populace. The legend of S. George is considerably involved, and James de Voragine has several versions of it collected in the *Legenda Aurea*. But the hotch-potch of ideas which was served up every 23rd of April to the devout in the Middle Ages receives an additional ingredient when S. George is represented as on a Bedford Missal, namely as the patron saint of England with the Order of the Garter buckled round his knee, and the star of the Order on his cloak.

The border of the panel

in one binding stamp is most English, vigorous, and picturesque, and is developed to some extent out of the legend. The city wall and gates spread across the top; on the left is a dragon confronted, with a mound of grass intervening, by a most truculent dog, capable, from the massiveness of his jaws, and willing, from the set of his tail, to encounter even larger dragons than this. On the right is a wild-boar hunt. The huntsman with his horn encourages the dog to pursue the wild boar, and both are going in full cry; another dog is ready to meet the boar in front. At the bottom is a stag-hunt. The hunts-

man, as before, encourages a dog (larger than himself) to follow the stag, who is running towards an oak tree. Underneath the middle panel with two Saints' figures is Sanctus Georgius, and the binder's mark already mentioned.

The same characteristics which are shown in the representation of S. George are common to many such illustrations of legends, of which the following of S. Barbara is another instance. It is from a copy of John Trithemius' *De Scriptoribus Ecclesiasticis*, printed by Jehan Petit at Paris in 1512. The stamp has a French origin. In the border is nothing remarkable, it being composed of seeded flowers divided into triangular sections by double lines; within this is S. Barbara, whose legend, Eastern in origin, has also to be taken with a rather thick envelope of Western ideas, which covers it in the *Legenda Aurea*. Barbara was the daughter of Dioscorus of Heliopolis, who loved her exceedingly,



ST. BARBARA

but was so precious of her charms that he shut her up in a high tower, which figures on the right of the stamp. Here she meditated with the book she holds in her left hand, on the stars which are seen in the background, and came to the conclusion that they could not have been created by the idols she had been taught to worship. Hence she sent to the Christian teacher Origen at Alexandria, and was eventually converted. The three windows in the tower were placed there at her desire during her father's absence, to represent the three Persons of the Holy Trinity. The palm in her left hand emphasizes the

martyrdom she afterwards suffered at her father's hands.

It is worth noting that both in this and in other mediaeval bookbindings with pictures of Saints, all the essential features of the story are described by so few objects, and there is not a particle of unnecessary detail. The result leaves the observer, if he be moderately conversant with the lives of the Saints, in not a moment's doubt as to which is represented, and of the chief incidents through which the Saints gained their place in the Golden Legend.

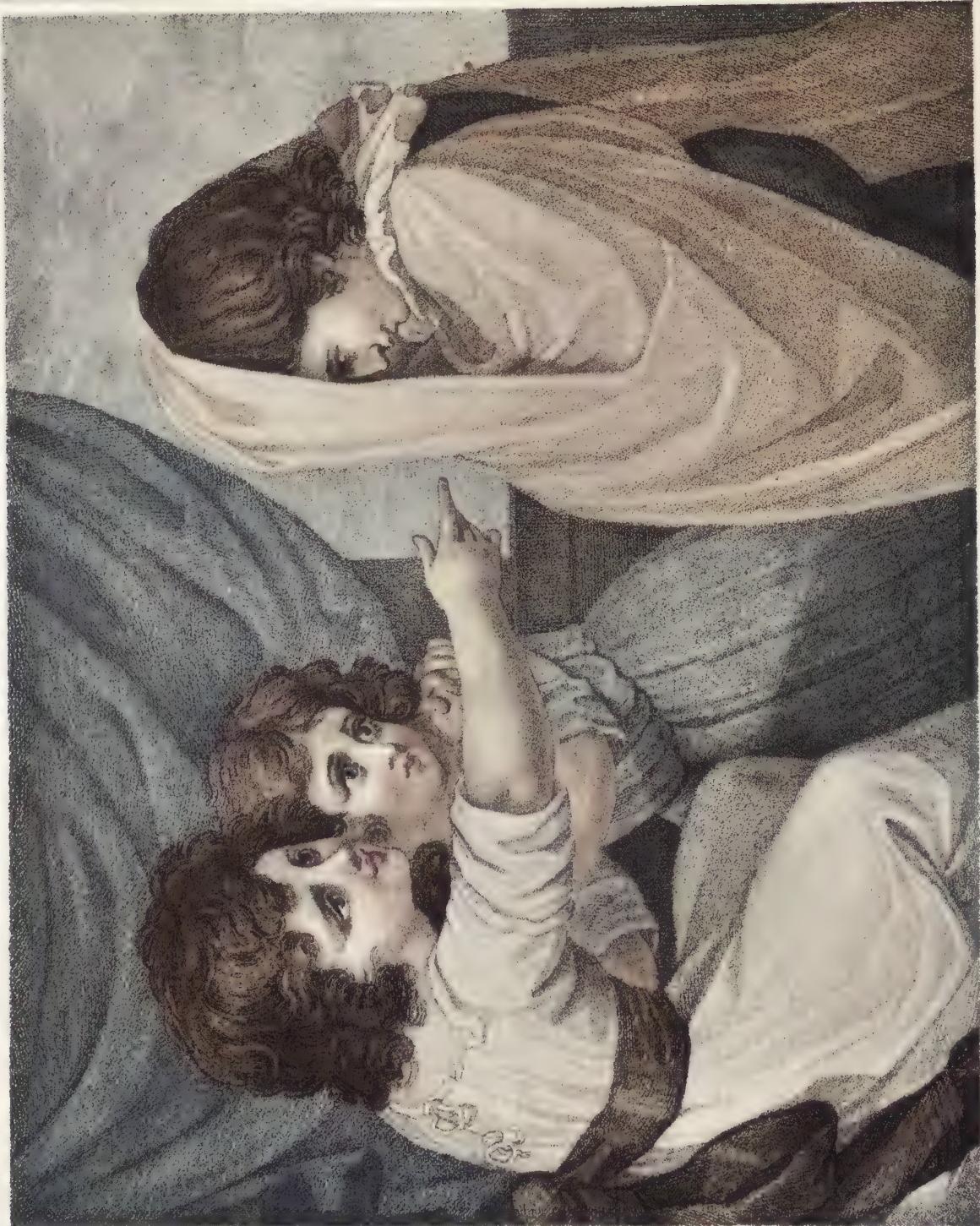
Perspective, drawing, proportion, everything is sacrificed to this object, and though the results from the symbolical point of view are fully achieved, the picture goes through such a severe process in trying to make all the necessary objects visible, that it gains a certain grotesqueness, which, however, does not hinder such subjects from being extremely beautiful as book covers, and objects coveted by collectors.



Fernand pour Bonnefoy d'après Schiavonatti

A GHOST : L'APPARITION.

Painted by R Westall



Pub'd March 1798 by T Simpson St Paul's Church Yard



French Furniture of the Period of Louis XIV. Part II.

By Gaston Gramont

SIMULTANEOUSLY with the new development of the Gobelins, we see the Louvre attaining increased importance. For many years, artists engaged in many forms of activity had been working there for the King with very satisfactory results; one great man now, however, came upon the scene, who was destined to make a profound impression upon the art of the period, at any rate as far as it affected cabinet making, and whose

name, along with those of Le Brun and Colbert, was destined to become indissolubly associated with the epoch.

André Charles Boulle was born in Paris in 1642. His father, Pierre Boulle, had lived since 1619 in the Louvre as cabinet maker to the King, and was one of the celebrated artists to whom His Majesty granted a privileged residence. But Pierre Boulle had other claims to royal attention; he had married



LOUIS XVI. VISITING THE GOBELINS FACTORY
MOBILIER NATIONAL, PARIS

GOBELINS TAPESTRY MADE ABOUT 1675

Marie Bahuche, the sister of Marguerite Bahuche, who was the widow of Henry IV.'s famous painter, Jacques Bunel. In consequence, Pierre and his wife occupied the apartment formerly inhabited by the painter. The younger Boulle quickly showed signs of possessing extraordinary genius, and Le Brun and Colbert were not slow in perceiving that in him they had a man who could regenerate the art of cabinet making, and supply the King with *meubles* adapted to the needs of the new palaces. He was accordingly given a lodging in the Louvre, which the death of the celebrated

making; the foliage with which it is incrusted is of tin, worked in a manner identical with Boulle's. The shape of the piece, too, betrays a distinct improvement upon the generality of the designs of the seventeenth century, and we feel, when observing it, that here we have a specimen of that small series which unites the earlier productions of Boulle with those of the preceding century.

Standing close by it, in the same museum, we have another bureau, that of the Maréchal de Crequi, which in some ways is even more convincing still. It is quite probable that this beauti-

ful piece was made in France in the seventeenth century; the ornamentations have certain features which show that it could not well have been produced elsewhere, but here the marquetry incrustations are carried out in copper, tin, and shell. The *ébeniste* who made it has come very near to the style now known as Louis XIV.; the resemblance would have been still greater had he not been hampered by the fact that he was making a portable object which the *maréchal* could carry with him in his campaigns.

But we can go back even further still to

prove that to Boulle is not due the credit of originating the style which bears his name: in the inventory of Cardinal Mazarin, made in 1653, when Boulle was consequently only eleven years of age, we find a minute description of a cabinet which can leave no doubt upon the matter—"Un autre cabinet d'escaille de tortue et d'ébène profilé de cuivre doré par les costéz, porté sur quatre monstres de cuivre vermeil doré, les quatre coins garnis de cantonnières de cuivre vermeil doré percées à jour, à feuillages, masques, cartouches et animaux le devant des tiroirs de cuivre vermeil doré, à figures de bas-relief représentant diverses fables des Métamorphoses d'Ovide, enchâssées dans des corniches d'escaille de tortue," etc.



BUREAU BY ANDRÉ CHARLES BOULLE, ORNAMENTED WITH ARABESQUES
DESIGNED BY BÉRAIN
WALLACE COLLECTION

ébeniste Jean Mace had rendered vacant. Then ensued the production of that almost countless series of *meubles* of every description, which have retained their celebrity until the present day.

But an error, prevalent even to-day, is that Boulle made all the furniture which possesses his well-known characteristics; truth to tell, he did not even originate the style.

We have illustrated a bureau from the Cluny Museum at Paris, which, as far as regards the method employed in the decoration is concerned, has a deal in common with the works of Boulle. Now this piece is undoubtedly of Italian origin, and was made in the seventeenth century, before Boulle had exercised any influence upon cabinet

French Furniture

Many more even earlier allusions to similar *meubles* could be cited, but the case is amply proved by the above references.

But if the admirers of Boulle cannot claim for him the merit of having initiated a style, they can, at any rate, urge that he was the greatest artist who worked in it, and raised the art of marquetry to a pitch which has never been excelled. He understood what was required of him, and well

with ormolu of similar motifs to those used in the mural and ceiling decorations.

The King having set the fashion, the aristocracy all over France immediately followed his example, and hence throughout his reign we witness an enormous output of furniture admirably adapted to its original environment, but quite unsuited to any other. The consequence was, that immediately the Regency was established, the productions



CABINET IN IMITATION OF BOULLE MADE DURING THE REIGN OF LOUIS XVI. WALLACE COLLECTION

fulfilled the tasks assigned to him. The palaces which the architects of Louis XIV. designed for him were remarkable for the immensity of their rooms and galleries; then they were decorated in a very bold manner—there was none of the delicate *finesse* which played so prominent a part in the prevalent styles of the later reigns. To harmonize at all well, the furniture had consequently to be designed and constructed in sympathy. Hence we have a whole succession of armoires, commodes, bureaux, tables, bahûts and cabinets, all most imposing in size, and embellished

of Boulle were deprived of the high place they had previously occupied and remained so, if we except the attempted revival in the time of Louis XVI., of which we shall have occasion to speak, until the middle of the nineteenth century. Then quite a boom set in, Boulle's merits were extolled to the exclusion of every other master, and fabulous prices were obtained for even poor specimens. The boom reached a climax in the Hamilton Palace sale at Christie's on the 27th of June, 1882, two large armoires by the master then being sold for £12,075.

But again, in the closing years of last century

The Connoisseur

as during the time immediately following Boulle's death, it was found that his furniture was quite unsuited to the smaller apartments then available, and to-day the value of his work is not great comparatively speaking.

The greater proportion of Boulle's *meubles* were designed by himself; we have abundant evidence of his activity in this direction in the large number of drawings from his hand still extant. In all these he displays a commendable restraint as far as regards outward form, and relies for effect upon the decoration of the piece itself. At the same time, the eye is charmed with the elegant proportions of all his furniture, and in spite of its massiveness and solidity, it produces no sense of heaviness. The marquetry designs, with which he covered his panels and table tops or any other surface which presented itself, are always in keeping with the outline of the piece. These are bold and vigorous, combined, at the same time, with a delicacy and charm which at once proclaim Boulle as the foremost artist of his time in everything appertaining to furniture and furniture construction. His method was simple in application and yet required the utmost care in carrying out. The pieces of shell, copper, or tin were made perfectly flat, and care exercised that they were all of the same thickness; they were then placed one above the other. Upon the uppermost the design of the intended marquetry was traced, then, by means of a sharp cutting instrument, the two layers were pierced. Thus four pieces were produced, two of which fitted perfectly with the other. Supposing that copper and tortoiseshell were employed, we should have a marquetry formed by the copper upon the tortoiseshell; this is called by the French *la première partie*. Then we should have left a plaque where the tortoiseshell forms the design; this is named *la contre-partie*.

Thus the marquetry of the delicate *meubles* of Boulle, which seemingly were only produced with infinite labour and patience, was, in reality, constructed with no great amount of trouble.

It is not universally known that Boulle did not limit himself to these marquetties of copper and tortoiseshell, but worked also in wood. We do not remember to have seen any piece thus decorated which could be ascribed to him, but that they do, or did, exist, is proved by the inventory made by him of the goods he had in stock previous to a disastrous fire which consumed his workshops in

1720. He speaks first of "Cinq caisses remplies de différentes fleurs, oyseaux, animaux, feuillages, et ornemens de bois de toutes sortes de couleurs naturelles, la plupart du Sr. Boulle père, faits dans sa jeunesse," from which it is fair to presume that Boulle was not above utilizing the ornamentations which his father had left behind. Then he proceeds, and this item evidently refers to his own productions: "Douze caisses de toutes sortes de bois de couleur, rares, servant aux ouvrages de pièces de rapport." This inventory is very informing upon other points.

It shows us that Boulle had long ceased to rely solely upon his own labour, but had established a veritable factory. In no other way can his prodigious output be accounted for.

He must have gathered around him a number of clever craftsmen, bronze workers, *ébenistes*, and engravers who constantly repeated his models, whilst he devoted his time to designing.

Yet he exercised a constant supervision over the practical portion, which ensured that nothing unworthy of his name should issue. Not a piece can be pointed to to-day which betrays any sign of clumsiness or inefficiency of workmanship; even in the trying climate of the United States the marquetry resists the variations of temperature to which it is exposed.

His exact connection with the great designer Jean Bérain, has in the past been a matter of some controversy, but a large number of pieces are extant, undoubtedly emanating from the *atelier* of Boulle, which are decorated with grotesque designs by his great contemporary. We have illustrated a characteristic example, the beautiful bureau from the Wallace Collection. These designs of Bérain must have taxed the ingenuity of Boulle to the utmost, as they are delicate and full of detail quite opposed to his own ornamentations. Yet they are faithfully and conscientiously carried out, and when we compare the *meuble* with the drawings which Bérain has left behind, we feel sure that the *ébeniste* has neither lost their spirit nor their charm.

Still it is presumable that Boulle would charge considerably more for a piece for which the decoration had been designed by Bérain, on account of the extra labour entailed, and we are inclined to think that such objects were specially ordered by wealthy men who had had their houses designed by Bérain and wished even the furniture to be in unison.

Mrs. Michael Angelo Taylor as "Miranda"
The Mezzotint proved to be the work of James Ward, R.A.
By Alfred Whitman

WITH the first number of THE CONNOISSEUR was issued a double-page illustration of the very scarce mezzotint after Hoppner, of Mrs. Michael Angelo Taylor as *Miranda*, representing that lady in white flowing robe standing by the sea shore, her right hand raised towards the rocks which tower above her. Many collectors made their first acquaintance with the print through the reproduction then given, for so scarce was the mezzotint that it had escaped the vigilant eye of Chaloner Smith, and no impression of it was to be found in our public collections; but, thanks to THE CONNOISSEUR's reproduction, the mezzotint, owing to its striking beauty, at once leaped into popularity, and at the present day is almost as well-known by collectors as any of the famous plates by Raphael Smith or Valentine Green.

The print was described as the work of William Ward, and as such it has since been known; but the purpose of the present article is to show that the mezzotint was engraved by James Ward, R.A., and not by his elder brother William.

Until now, the print has passed without challenge as the work of the elder man, and in the book recently published on the Brothers Ward, Mrs. Frankau catalogues it under William's name; but when the late Lord Cheylesmore's impression came into the possession of the British Museum,

I found upon it traces of the upper parts of the strokes of some scratched inscription, just below the subject. Unfortunately the impression was clipped a little below the mezzotint work, so that the lower parts of the scratched lettering were cut off. I examined these remains of inscription most carefully, and the more I examined, the more I was forced to the conclusion that the completed words would read: "Engraved by J. Ward." I therefore made enquiries of collectors in the hope of finding an unclipped lettered impression to corroborate my conclusion; but although I have seen and heard of other impressions, all were cut close to the subject, save one. This one I learned was in the possession of Mr. Fritz Reiss, who most generously allowed me to make a close examination of it. Fortunately for Mr. Reiss, but unfortunately for my purpose, I found his impression to be a most brilliant proof before any inscription whatever.

I was therefore thrown back upon the Cheylesmore impression, but from it I hope I may be able to show collectors conclusively that the mezzotint was the work of James Ward, R.A.

First, I had the lettering that I claim to read "Engraved by J. Ward" photographed about double the scale of the original. Then I turned to the important collection of working proofs of his mezzotints that James Ward presented to



NO. I.—ENLARGED FACSIMILE OF LETTERING UNDER "MIRANDA" PLATE
FROM THE LATE LORD CHEYLESMORE'S IMPRESSION

Engraved by James Ward

NO. II.—FACSIMILE OF LETTERING ON A PLATE ENGRAVED BY JAMES WARD

the British Museum when he abandoned the art in 1817—proofs, as a rule, annotated and signed in pencil by the engraver. From among these proofs I selected one that bore the words, "Engraved by James Ward," and of this phrase a careful facsimile was made. Next, the photograph and the facsimile were closely compared, and whatever doubt may previously have existed, now melted away. To make absolutely certain, and as a final step, a composite diagram was prepared consisting of a careful facsimile of the fragments of letters as photographed from the original *Miranda* mezzotint, and under this facsimile, the missing parts of the letters taken from the facsimile of James Ward's pencil autograph; and without any attempt at coaxing the strokes of the letters, they all fitted as accurately as they could possibly do, allowing for the fact that the original of the autograph was pencil, while the lettering on the *Miranda* mezzotint was originally scratched with a metal point on a copper-plate by a man who was not a professional lettering engraver. By these constructive means, the case for James Ward was fully established, and the mezzotint decisively demonstrated to be his work.

To put the matter clearly before collectors, that they may follow the methods that have been employed, and arrive at a conclusion for themselves, three illustrations have been prepared which require a few words of explanation: No. i. gives the photographic enlargement of the right lower corner of the *Miranda* mezzotint, to show the fragments of lettering as they appear upon the original Cheylesmore impression. The camera cannot discriminate, unfortunately, between marks of dirt or specks in the paper, and the slight lines of scratched inscription, and consequently, the

lettering in the photographic print is not so clear as it is in the original mezzotint. And further, as the means necessarily used to prepare the printing block for our illustration tend to make the original still less clear, the reproduction must be regarded only as a diagram. The dotted line AB, indicates the boundary line between the paper of the original mezzotint and the sheet of card upon which it has been mounted, and it shows where the mezzotint has been clipped.

In No. ii. we have the facsimile of James Ward's pencil autograph, taken from one of his working proofs to which reference has been made.

And No. iii. shows us the piece of scratched inscription "restored" by a combination of Nos. i. and ii. Above the dotted line A B, appear the strokes faithfully copied from those on the Cheylesmore impression, and as they are photographed above the dotted line A B in No. i.; below the dotted line, the strokes have been completed from the pencil autograph as rendered in No. ii. The result, without any straining to make the letters fit, is truly startling, and, I think, will be accepted by unbiased collectors as quite conclusive.

Should anyone still wish to maintain that William Ward engraved the plate, he will have to face the task of substituting an initial W in the place where he now sees the initial J, and I feel sure he will find the task insuperable.

And beyond this matter of the inscription, I think I can discern the hand of James throughout the plate. The mezzotinting seems to bear the character of the work of the younger brother in the use of the roulette or rocker in the finishing of the plate, to render variety in the texture, and to break monotony of surface. In this respect



NO. III.—FACSIMILE OF LETTERING UNDER "MIRANDA" PLATE, WITH MISSING PARTS ADDED

Mrs. Michael Angelo Taylor as "Miranda"

there is a distinct similarity between the added touches on the ledges of rocks in the *Miranda* print, and the corresponding ledges of rock in the whole-length mezzotint of Admiral Duncan, after Hoppner. And in other particulars—such as in the details of the work on waves and in foregrounds, a marked resemblance may be traced.

And so, to sum up, I feel on very safe ground when I affirm that the mezzotinter who engraved Hoppner's picture of Mrs. Michael Angelo Taylor as *Miranda*, was James Ward, R.A., who also gave us Lady Heathcote as *Hebe*, after the same painter, and Mrs. Billington as *St. Cecilia*, after Sir Joshua Reynolds; three large plates of about equal dimensions with one another.



MRS. MICHAEL ANGELO TAYLOR AS "MIRANDA" BY JAMES WARD, AFTER HOPPNER

Round the Galleries

THE exhibition of paintings by the great French Impressionists, held by M. Durand-Ruel at the Grafton Galleries, is certainly so far the most important event of the present art season in London.* It is the most complete display made

in its suggestiveness and elimination of unnecessary detail it stimulates the beholder's imagination and brings into closer touch and sympathy the minds of the artist and the public, a sympathy which can never result from a dry and clear statement of facts.

In the artistic revolution effected by the first Impressionists, Monet and Manet played the leading parts, and both were admirably represented at the Grafton Galleries. Monet's share in the movement was in the nature of a technical reform. His object was to fix real sunlight on his canvases, and he achieved his end by a kind of spectral analysis, dividing each tone into the right quantities of the primary colours—red, blue and yellow—which he applies in separate touches side by side, so that his pictures, when seen close to, appear like meaningless dabs of paint, which, however, at the proper distance, blend into the right tones and give the nearest approach to real

sparkling sunlight on the objects of nature. It would have been contrary to his ideas to work at

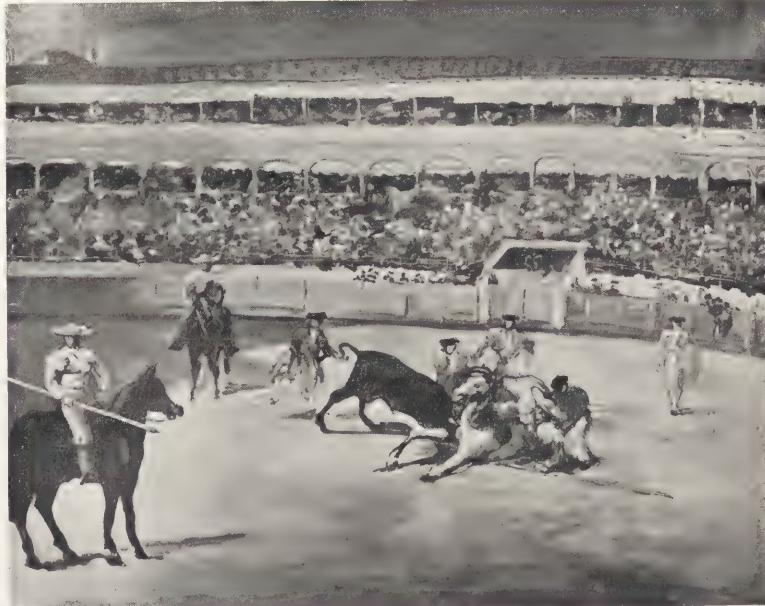


VÉTHEUIL

BY CLAUDE MONET

as yet in this country of the works by the painters who have unquestionably exercised the most potent influence on the art of our time: Manet, Monet, Degas, Renoir, Pissarro, Cézanne, Sisley, and Mme. Berthe Morisot, to which have been added a certain number of canvases by Boudin, one of the most important forerunners of Impressionism.

Mr. Frank Rutter, in a lecture given on Impressionism for the purpose of raising a fund to acquire one or more representative pictures of this school for the nation, has rightly described Impressionism as "The Poetry of Painting." It is to academic painting as poetry is to prose, in so far as



BULL-FIGHT

BY E. MANET

* The Whistler Memorial Exhibition was not opened to the public when these pages went to press.

Round the Galleries

the same subject from morning to night, since the special effect of light aimed at in his pictures changes with the movement of the sun. He therefore set out in the early morning with a number of canvases, which he changed from hour to hour, to take them up again at the corresponding hour next day. Thus he produced his famous series, *The Hayricks*, *The Cathedrals*, and many others, some of which were to be seen at the Grafton Galleries.

With Manet Impressionism consisted more in the substitution of the beauty of character for the beauty of form, and in the introduction of scenes from modern life in the range of art. His artistic precursor

was Goya, whose scene from the *Dos de Mayo* evidently inspired Manet to his *Execution of the Emperor Maximilian*, just as his bull-fight scenes are the prototypes of Manet's. His breadth of style was well illustrated by his portrait of *Eva Gonzales*,

and many other examples at the Grafton Galleries.

Degas is particularly attracted by the study and rendering of movement, and has for this reason devoted himself to scenes at the ballet and on the race-course. The boldest foreshortenings and the very pirouettes of the dancer offer him no difficulties. But his view of life is pessimistic to a degree and expressed with great bitterness. Renoir, the most unequal of the great Impressionists, excels in painting living, palpitating flesh, but his most enthusiastic admirers cannot defend certain phases of his art, in which he sinks far below the level even of mediocrity, though at his best he is wholly admirable.

Pissarro is perhaps the most prosaic of the

group, but his views of Paris streets and boulevards and of the seething life which animates these thoroughfares are observed with great keenness, and brought to canvas in a very direct and convincing manner. Sisley's works breathe the pleasant air of spring in the open country, and are bathed in light and atmosphere. Cézanne is hardly the compeer of the masters just mentioned; his work in their company strikes one as that of a gifted amateur, whose tastes and intentions are far ahead of his technical skill. Mme. Berthe Morisot, finally, represents the feminine element in Impressionist art—a tenderness and delicacy which is at times in striking contrast with Manet's almost brutal frankness.

The Jubilee Exhibition of the Society of Women Artists, held at the Suffolk Street Galleries, though it contains many of the best productions of modern British women painters, has nothing that can rival Mme. Morisot's exquisite can-

vases. It is curious to note the wavering between tedious sentimentality—which is a very different thing from genuine sentiment—and studied ugliness. There is less of the latter in the present exhibition than on former occasions, but if the Jubilee Exhibition will be remembered, it will be only due to the efforts of some half-dozen artists out of the vast number of exhibitors. Miss Florence Small, Miss Ethel Wright, Miss Mildred Butler, Miss H. Halhed, Miss E. Thompson, Miss Grace Joel, and Miss E. Kirkpatrick have all sent works which deserve recognition.

At Mr. Gutekunst's gallery is to be seen a complete collection of the etched work of Maxime Lalanne, who has not hitherto enjoyed in this country the fame to which his great position



"DANSEUSES"

BY DEGAS

The Connoisseur

among etchers would entitle him. His works are but rarely met with in England, though Hamerton held them in such high esteem that he was led to remark: "Among Frenchmen Claude is the best etcher of past days, and Lalanne the best of the present day. . . . No one ever etched so gracefully as Maxime Lalanne." Mr. Gutekunst's catalogue gives a complete list of Lalanne's etched work.

The last exhibition held by Messrs. Carfax at their little gallery in Ryder Street, previous to their removal to more spacious and better lighted premises, was one of new sketches in water-colour, chiefly from Normandy and Sicily, by Mr. Walter Crane. These sketches illustrate a little known phase of this artist's versatile talent. Mr. Crane is best known as a designer and imaginative allegorical painter. His new exhibition reveals his sympathetic view of the beauties of nature, though his decorative instinct is apparent even in these sketches.

At the Fine Art Society's Galleries can be seen an exceedingly interesting exhibition of old engravings illustrating the river Thames from its source to the sea. It is a great pity that a collection of this sort, which must have been brought together with infinite trouble, cannot be kept intact, instead of being dispersed piecewise.

Of other exhibitions held during the past month we must mention Mr. Oliver Hall's oil-paintings at Messrs. Dowdeswell's, grand in style, though small in size; Mr. Reginald Jones's broadly-handled and impressive water-colours "from Spain and elsewhere" at the Doré Gallery; and Mr. Denholm Armour's *Punch* drawings and water-colours of sporting subjects at the Leicester Galleries. As a *Punch* illustrator Mr. Armour is widely known and appreciated, but in the present exhibition he displays the more serious side of his art, the keenness of his eye, his taste as a colourist, and his technical ingenuity.—P. G. K.

Forthcoming Books

FOR some years Mr. George Paston has been engaged on a work that gives a general, and as far as possible representative, view of the social caricatures, including emblematical, satirical, personal and humorous prints, of the 18th century. The work is now completed, and will shortly be issued by Messrs. Methuen. Besides Hogarth, Gillray, Rowlandson, and Bunbury, who are liberally represented, characteristic specimens are

given of Van Heemskerck, J. June, Boitard, George Bickham, Thomas Patch, Vanderhaechen, Gravelot, Paul Sandby, Cruikshank, and John Kay, the Edinburgh caricaturist. Many of the artist engravers are entirely unknown to the modern public, and their work has not been represented in any published collection of caricatures. The letterpress includes, besides notes on the artists, descriptions of the illustrations, and such passages from contemporary correspondence and periodicals as help to elucidate the subjects treated. There are over 200 illustrations, including reproductions of line engravings, etchings, mezzotints, stipple, and a few original drawings by Rowlandson.

The same firm are also issuing immediately their Facsimile facsimile edition of the 1664 edition of the Shakespeare of *Shakespeare's Works*, making the Shakespeare second of the four facsimile folios Third Folio to be issued.

THE Earl of Dudley, better known first as the Hon. John William Ward, and afterwards for a time as Viscount Dudley and Ward, Letters to kept up throughout his life a correspondence with his greatest friend, "Ivy," from Mrs. Stewart, the second wife of Professor Dugald Stewart, of Edinburgh. the first Earl of Dudley (1781-1833)

A part of this correspondence (for a long time supposed to have been destroyed) forms a volume by S. H. Romilly, which Messrs. Longmans are shortly issuing. The letters range from 1801 to 1832, and are written in a very intimate style, containing many stories and remarks about Rogers, Byron, Canning, Mme. de Staël, and, in fact, all the leading men and women of the social, political, and literary world of the day, with most of whom Lord Dudley was well acquainted.

AT last a cheap work on Violins is to be published, entitled *Chats on Violins*, Chats on Violins by Miss Olga Rucster. It is to be illustrated, and will be issued by Mr. Werner Laurie.

TWELVE rare fifteenth century books, printed in England, and now in the University Library, Cambridge, are to be fascimiled by Cambridge University photogravure and issued by the Facsimile Cambridge University Press. The Reprints first in the series will be Chaucer's *Anelida Arcite*, from the 1477-8 Westminster

Forthcoming Books

edition of William Caxton; and one of the earliest works of Lydgate, printed by Caxton, *The Temple of Glas*, printed in the same year.

IN her book, *A Court in Exile*, the Marchesa Vitelleschi described the misfortunes of the House

The Romance of Savoy : Victor Amadeus II. and his Stuart Bride of Stuart from the abdication of James II. down to the death of Henry IX., Cardinal York—the last surviving descendant of James II. The Marchesa in her new work continues her studies of the Stuarts, and tells the history of Anna Maria d' Orleans (the granddaughter of our Charles I. and Queen Henrietta Maria), who afterwards became the wife of Victor Amadeus II., Duke of Savoy. The career of this remarkable man was materially helped forward by the fine example of his Stuart bride, and had she survived longer, the tragedy of his closing days would undoubtedly have been averted. The author draws special attention to the good relations that have existed between the English Court and that of Savoy from the earliest times to the present day. Of the illustrations in the volume some of them are reproduced by permission of the King and Queen of Italy. Messrs. Hutchinsons are the publishers.

MR. C. M. ATKINSON is publishing, through Messrs. Methuen, a monograph on *Jeremy Bentham*,

Jeremy Bentham a short survey of England's greatest jurisprudent. It is especially interesting, as it displays his relations with Shelburne, Romilly, Brougham, and the two Mills.

A FACSIMILE reproduction of the *First Folio of Chaucer*, 1532, will shortly be published by Mr. Henry Frowde, with an introduction by the Rev. Professor Skeat.

THE Great Douglas Cause is the subject of a volume by Mr. Percy Fitzgerald, which Mr. Fisher Unwin is just issuing. Mr. Fitzgerald depicts the career of Lady Jean Douglas, the heroine of the famous eighteenth century *cause celebre*, and of her husband, Sir John Stewart.

AT last Mr. Heath's long announced book is to be published, Messrs. Methuen having it practically ready for publication. In the Illustrated Pocket Library they are also issuing *The Old English Squire*, with twenty Rowlandson illustrations, and

in the Little Books on Art *Hoppner* is the subject treated. A work on *Naples*, with twenty-five coloured illustrations by Maurice Greiffenhagen, is also promised for February.

Two new and important works for artists and art students, by R. G. Hatton, are announced by **Figure Drawing and Figure Composition** Messrs. Chapman & Hall. The first, *Figure Drawing*, will contain nearly 400 diagrams, and the other, *Figure Composition*, will also be copiously illustrated. The aim of the author is to assist the student to grasp more readily those facts of form which come to many artists after years of experience, but which are of as great value to those who are at the outset of their career as to those who have established their positions.

OVER fifty works bear the name of that prolific man of letters, Andrew Lang, but yet another is announced upon Books, a subject almost as dear to Mr. Lang as the life and actions of Prince Charles Stuart. In *Adventures among Books*, as the book is entitled, many subjects akin to books and their writers will be treated, chapters being devoted to recollections of Robert Louis Stevenson, Mrs. Radcliffe's Novels, and the Supernatural in Fiction. The publishers are Messrs. Longmans.

YET another series of reprints is to be started, under the title of the Universal Library. Though the object of the idea is partly to issue rarer works of which no satisfactory edition at a moderate price is in existence, the first half a dozen volumes include *Pilgrim's Progress*, *Paradise Lost*, and *Sense and Sensibility*. As the editing of the series is in the hands of Mr. Sidney Lee, it is to be hoped that the later volumes will include works that are not included in all the other numerous series that fill the book-shops.



A COLLECTION of old English needlework cannot be regarded as completely representative unless it includes one or more good specimens of the high-relief embroidery—usually known as stump work—that came into fashion some time in the early part of the seventeenth century, and continued to be executed until the end of the reign of Charles II. This strange variety of decorated needlework—it was described fully in Vol. I. of *THE CONNOISSEUR*, page 155—has

A 17th Century Stump-work Picture,
“The Judgement of Solomon”

scant claims to consideration on the score of artistic merit, but in the eyes of collectors its undeniable lack of beauty is more than counterbalanced by the invariable quaintness of its design, and the wonderful elaboration of the actual stitchery. There are still a good many stump-work pictures in existence, but they are rarely found in the excellent condition of the piece illustrated here, wherein but few stitches have given way, while much of the original rich colour remains. The picture measures 14 in. by 10½ in., and has



THE JUDGEMENT OF SOLOMON

17TH CENTURY STUMP-WORK PICTURE

Notes

for its subject *The Judgement of Solomon*, represented with no small amount of detail and a happy disregard of any fettering rules of proportion and perspective. The customary white satin ground is studded with little silver spangles, a mode of treatment which shows that the piece belongs to the early days of embroidering "on the stump," and the figures are worked with soft untwisted silks, mingled with an unusually large quantity of silver and silver-gilt twist, purl, and wire of various kinds, the canopy under which the King sits being a noticeably good example of fine embroidery in metallic threads. The figures in the picture are not all in equally high relief; those of the two women, indeed, are worked almost entirely in flat "long-and-short" stitch, the lace and purl of their gowns and head-dresses alone standing out from the back-ground; but, on the other hand, the men's figures are well padded up, in particular the portly figure of the executioner, whose tunic, sword, and the casque that hangs on one ear in so comical a fashion, are cleverly wrought with silver wire and spangles. The bodies of the infants are in still higher relief, and appear to have wood or plaster "skeletons" under the smooth satin covering. The distant castle, with its talc windows, the conventional sun and moon, fish-pond, birds and flowers, which are subsidiary features, will be familiar to all who are acquainted with Stuart-period embroidery, but in this piece they are worked on a comparatively

small scale, and are therefore less aggressively prominent than in the majority of similar pictures. *The Judgement of Solomon* is in the collection of Mrs. Head.

WORKS of the Pergamene school of sculpture

are so rare in Eng-

land, that the de-

scription of

A Head even a

from very deca-

Pergamos dent ex-

ample may be of inter-

est. The marble head

from Pergamos, the

photograph of which

accompanies this de-

scription, dates prob-

ably from the end of

the first century B.C.

It is a replica of the

head of a young winged

giant in the well-known

Athena group in the

frieze of the great

Altar of Zeus. The

Altar was erected by

Eumenes II. about

180 B.C., and the great

frieze which adorned

it is now in Berlin.

The giant in the frieze has sunk upon one knee, Athena grasps him by the hair, and her great serpent strikes at his right breast. His splendid wings are spread behind him, his face upturned full of despair and agony, his eyes "Seeing all his own mischance."

The replica, though of vastly inferior workmanship, and much more mutilated, nevertheless retains a certain dignity and pathos; the poor workmanship is seen in the line of the lower jaw, and in the treatment of the hair line.

The material is probably a local marble of a medium grain. The head was given to the present owner while on a tour in Asia Minor in 1898.



GROUP IN BERLIN MUSEUM



MARBLE HEAD FROM PERGAMOS

SHELLS of the Nautilus mounted in silver gilt are by no means rare. They are usually supported **The Nautilus** on stems upheld by dolphins, **Shell as used** statuettes, etc., but occasionally **by the** form parts of fantastic figures, such **Goldsmit** as snails or birds. The shells are sometimes, but rarely, engraved. The superb specimen illustrated formed part of the Beckford collection at Fonthill, and was sold, Lot 1148, 29th day of the sale, in 1823. It was purchased by the Marquis of Westminster, and has figured in more than one family portrait. From him it came into the possession of his daughter, the Lady Theodora Guest. The engravings, which occupy the whole exterior of the shell, are most masterly, with a peculiar grace about both figures and landscape, which renders the touch of the engraver, *C. Bellekin*, easily recognisable. On both sides Venus reclining on a dolphin, with a triton swimming towards her, forms the foreground, Neptune and Amphitrite, and nymphs and tritons completing the picture. On the regions between are engravings of rocky landscapes with spruce and other trees.

In my work on antique silver, Batsford, 1904, an exquisite specimen, illustrating Peace and War, by the same hand, is admirably illustrated. This was supported on a dolphin and bore the Augsburg mark.

A third specimen was sold by auction in Hamburg some years back, from the Paul collection, and realised 2,535 marks. The engraving represents a large group of nymphs and amorini bathing; the support is a cupid.

A peculiarity common to all three is that the front of the chief whorl of the shell and some of its septa are removed, exposing the face of an inner whorl and the surface of the septum above. Upon the latter is engraved heraldically a helmet, with mantling and shield of arms, while the front of the whorl below is also cut and pierced into the form of a closed helmet. Mr. Beckford had had these overlaid with a finely engraved shield charged with his arms and a burgonet-like cap, chased and pierced, of reddish gold. The stem and foot bear no marks, but are evidently of German make, engraved with shell borders, etc., interrupted by



LADY THEODORA GUEST'S NAUTILUS CUP

Notes

the usual delicate cast appliqués of geometric and scroll ornament. The handle is slight and graceful, formed of a merman with forked and intertwining tail. The height, exclusive of the handle, is 13½ in., and the price paid in October, 1823, was £69 6s.

Of this beautiful seventeenth century engraver, Bellekin, little is known, except that he came from the Low Countries.—J. STARKIE GARDNER.



RUSH-LIGHT HOLDERS

A CORRESPONDENT writes:—I have pleasure in sending you a photograph of Rush-light Holders,

Rush-light Holders which were secured by me on separate visits to outlandish cottages in the mountains of Wales, and it might interest some readers of THE CONNOISSEUR to know that the one holding the rush was actually in use so recently as August last. When negotiating for the purchase of the holders, several of the owners admitted they would have a difficulty in obtaining a suitable substitute for holding their rushes henceforth. In the centre of the illustration will be observed a pan which was used for melting mutton fat, into which the rushes were immersed. On the top of the pan is a bundle of rushes ready for immersion.

THE illustration which accompanies this note, gives us a very good idea of a moneychanger's case of scales

A Money-changer's Case and weights of bygone times. The specimen figured herewith is of Dutch workmanship, of the 17th century, made at Rotterdam, obviously for a native of

Holland, since we find the values of the coins, illustrated upon the lid of the box, expressed in gulden and stivers.

The case contains scales and a set of weights, in brass, which latter are impressed with the design of the coins they are intended to weigh. In all, some thirty-one different denominations are represented, which include a great diversity of issues, coins dating from the Rose Noble of

Edward IV. to pieces of the period of William and Mary, the coins of western Europe bulking largely. Thirteen weights are shown in the picture, the remainder being contained in a drawer beneath, whilst in a small compartment to the right hand side of the case lesser weights are to be seen, which were doubtless used to determine the exact deficiency of the pieces weighed. These weights were probably very frequently called into play, since at that time the clipping and filing of coins was a common practice. Upon the lid of the case, in addition to the coins illustrated, we see a picture of a merchant and his wife engaged in counting their wealth, whilst the figure of death, all unheeded, is



A MONEY-CHANGER'S CASE

The Connoisseur

hurling his fatal dart, "Sic transit gloria mundi"! The execution of this design is conceived somewhat in the spirit of Albrecht Dürer. Coin weights of many denominations are not unfrequently met with, but the occurrence of such a case, complete in every detail, is of extreme rarity, not another example being known to the writer. This specimen is in the possession of M. Eschwege, Esq.



PASTORAL STAFF AT CLUNY MUSEUM

THIS pastoral staff, which is a fine example of 13th century work, was early in the last century in the possession of M. Alexandre Lenoir, and is described by him in his work, *Musée des Monuments français*. It afterwards passed into the celebrated Soltikoff collection, and at the dispersal of that, in 1861, it was acquired for the Museum of the Hotel de Cluny, where it now rests.

The staff is of ivory, having on the upper part four niches with figures carved in high relief, and formed above into a capital, surmounted by a lion carved in box-wood, and with ivory medallions on each face, the eyes and collar of the lion and other parts being jewelled.

THIS fine Chippendale armchair shows many of the characteristics of the master's methods before "the Chinese style," introduced by Chippendale. Sir W. Chambers after his travels in China, had tinged the work of the cabinet-maker. The carving is extremely rich, the fish scale pattern on the back being particularly noticeable. It is essentially a parlour chair—that is, a chair for "a room on the first floor elegantly furnished for reception or entertainment," for we must remember that until the first edition of Johnson's *Dictionary*, 1755, the term dining-room was not found in the English vocabularies. In the middle ages a "parloir" was "a place to sup in"; in the 17th century "an inner room to dine or to suppe in."



CHIPPENDALE ARMCHAIR





R^d Cosway R.A. deli.

J. D. Morley sculp.

A PORTRAIT of a LADY
in a Grecian Dress

Notes

GOOD Dame Nature was surely in a frolicsome and bountiful humour when she dowered the worthy Marquis de Mailly de **"Two Beautiful Sisters"** Nesle and his charming spouse with five beauteous daughters. They inherited their father's courtly bearing and their mother's beauty of person, linked by natural grace, begotten of high breeding. Born in the precincts of the Palace, they quickly learned the ways and, perhaps, some of the errors of Society.

Dismounting, she wandered into the Forecourt, and, as luck would have it, the gay young Duc de Gèvres passed along.

"What are you here for, Marquise," he asked, "and why have you left your carriage in the road?"

"Maurèpas and his brute of a wife have turned us out!" was the curt reply.

De Gèvres entered the Palace, and sought the King. Drawing his Majesty to the window, he pointed out the deserted equipage, and told La



"LA SILENCE," THE DUCHESS OF FLAVACOURT (*NÉE DE NESLE*)
BY KIND PERMISSION OF L. PHILLIPS, ESQ.

BY J. M. NATTIER

It was a dramatic incident which threw La Châteauroux and La Flavacourt into Louis XV.'s arms. The old Marquis died without a son, and so the family estate and home passed to the nearest heir—a nephew—M. de Maurèpas. Madame was jealous of her comely cousins, and it required little persuasion on her part to induce her husband to turn them adrift. La Flavacourt accepted the inevitable calmly; but La Châteauroux—then wife of the Marquis de Tournelle—resented the indignity. Her violent and emotional spirit impelled her to a step of desperation. Calling her carriage, she drove straight to the Palace of Versailles.

Tournelle's story. Louis's susceptible heart was at once affected. "Run," said he, "as fast as ever you can, and bring the poor little Marquise to me; and, as you love your King and your own head, find La Flavacourt as well!"

That very day the two sisters were installed at the Palace, and at once asserted their influence over the easily moved passions of the monarch. If La Flavacourt's sweet voice charmed him in many a love ditty, and her yielding nature attracted him, La Tournelle was no less potent, with her flashing eyes and radiant manner.

Named Dame d'Honneur to the Queen, in place

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of her mother, La Tournelle became the ruling beauty of the Court; indeed it was affirmed that Louis, in his infatuation, actually went through, in secret, the ceremony of espousal with his captivator!

Anyhow, when the King joined his army in the field, Marie Anne de Nesle de Tournelle—created Duchesse de Châteauroux, and endowed with a pension of 80,000 francs—accompanied him. Sick unto death at Metz, she nursed him, but, when the clergy refused to administer the *Viaticum*.

of King's first favourite, and only yielded her position to her youngest sister.

The portraits of La Châteauroux and La Flavacourt which we reproduce were painted by J. M. Nattier, the prince of portrait painters of the 18th century. It was in 1740 that the Duchesse de Mazarin, their aunt, brought her two nieces to the artist's studio. Nattier was then at the very height of his fame. There was not a lady at the Court whom he had not painted. The son and



"LE POINT DU JOUR," THE DUCHESS OF CHÂTEAUROUX (*NÉE DE NESLE*)
BY KIND PERMISSION OF L. PHILLIPS, ESQ.

BY J. M. NATTIER

unless she were dismissed from the presence, reluctantly she was ordered back to Paris.

Hooted at and stoned by the populace, the unfortunate beauty—wounded, too, by a missile—found herself cast off by her previous friends and rivals, and four weary months of disgrace came to her. She died on December 6th, 1743.

Louis was presiding at a Council of State when the news of her death reached him. "Gentlemen," he cried, "finish without me!"—and he passed out weeping.

The Duchesse de Flavacourt, who had married a *protégé* of Richelieu, stepped into the place

pupil of his father, Marc Nattier, at the early age of fifteen he took the prize for drawing. Received at the *Académie* in 1718, he passed through every grade, and was appointed painter to the King in 1732. Nattier's portraits are remarkable for truth in delineation and detail, for an inexpressible charm in the heightening of colour, the mellowing of unattractive characteristics, and the delightfulness of witchery. His work was highly finished and his "carnations" are rich and pulsating. He was a prodigious worker, and scarcely a gallery exists which does not boast *A Lady of the Court of Louis XV.* from his sentient hand.—EDGCUMBE STALEY.

Notes

THE scanty English records of the history of Spanish art have received a most valuable addition

A Record of
Spanish Painting
By C. G. Hartley
(Walter Scott)
10s. 6d. net

in the shape of Miss C. Gasquoine Hartley's exhaustive record, which is obviously the result of much patient research, and of personal acquaintance with the works of the Spanish masters. Exhaustive it is in so far as it deals fully with all that deserves to be remembered, omitting the unnecessary enumera-

like a brilliant meteor, down to the present day revival, headed by Zuloaga.

At all periods was Spanish art subject to strong imported foreign influences. Moreover, both the influence of the Crown and the power of the Church were detrimental to a free expression of the Spanish genius. Nevertheless the true Spanish character with its disregard for conventional beauty, its love of rich, sombre colour, and its marked leaning towards realism, was always latent



SCENE OF THE "DOS DE MAYO" BY GOYA

(WALTER SCOTT)

tion of insignificant minor painters. Spanish art, in the eyes of the average English amateur, is practically confined to the works of some dozen painters, whilst those of the vast number of their meritorious precursors and contemporaries are almost unknown.

Miss Hartley traces the development of Spanish National art from the early illuminations of the eleventh century, through the periods of alternating Flemish, French and Italian influence, to its supreme manifestation in Velasquez, through the rapid decline, in the midst of which Goya appears

under the apparent subjugation to the imported Italian style. At all times there were a few painters who resisted these baneful influences and kept alive the truly national tradition, until with Velasquez this tradition achieved its final triumph.

It is curious that in the nineteenth century Spain turned the tables on Italy, which had tyrannised her art for centuries. All the harm done by the Italian painters at the Spanish Court fades into insignificance when we consider the baneful influence exercised by Fortuny and other modern Spaniards on Italian art, which is only just

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beginning to rise from a long period of feeble imitation. France, on the other hand, benefited by the Spanish example, since Manet, the great impressionist, drew most of his inspiration from the work of Goya.

We have no fault to find with Miss Hartley's historical record, unless it be the unnecessary emphasis of endless repetition, without which the volume might be reduced to half its bulk without any substantial loss. Her dates are correct, her critical comments sound, and the artistic descent of each individual artist is traced with commendable care.

On the other hand, the writing betrays considerable carelessness and a lack of knowledge as to the true meaning of certain words. We particularly note the abuse of the term "study," which is throughout the book indiscriminately applied to finished pictures, portraits, frescoes, landscapes, and religious pictures. To give only one in-

stance, we are told that "the picture is one of the most beautiful *studies* conceived by Morales." In the same way the terms "tone, colour, hue, and tint" are hopelessly mixed: "The essential charm of the picture rests in the beauty of its tones. A colour impression of perfect harmony results from the varied hues of drapery, whose folds are handled with a careful understanding of the effect of line," or ". . . the artist's failure to appreciate the true value of tone. The colour impression is one of leaden monotony," or "the early painters understood very little about tone,

or the relation of one tint as it affects all others in the whole colour design."

There are as many tautologies as there are contradictory terms. The authoress speaks of "restrained carefulness," "contemporary sister school," "century fading to its close," "trite commonplace," "fine subtleties," "strangely eccentric," "a miracle of wonder," and tells us that in a picture of the Last Supper "the apostles sit gathered around the Christ." *Catholicity* is



UN MOT PIQUANT

BY IGNACIO ZULOAGA

(WALTER SCOTT)

used for *Catholicism*, initial for original, contrast for compare.

In other cases Miss Hartley uses such clumsy words as *splendent, regnant, lucent tints, malefic fever, depiction of faces, the words symbol his works, reluctant light*, and *to rend his inspiration*.

At times it is quite impossible to construe any sense in her sentences, whilst others are simply ungrammatical: "The majority of his training was received in Italy." "The Venetian School at its birth was closely interwoven with the ideals of Byzantine (*sic!*) decorative art. This influence

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never left the great painters of Venice" (!). "Upon El Greco's pallet (!) are the five primary colours—white, black, yellow ochre, vermillion and lake." "Roelas had many contemporaries" (a distinction which he must have shared with many). "The canvases of his *martyred* scenes are illumined . . ." "He became the centre of a small artistic dynasty." "The Spanish artist rarely, and, indeed, perhaps never, comprehended the true essence of Italian art." Similar instances occur, to use the writer's own phraseology, very frequently, and, indeed, perhaps, almost on every page. Her reference to lithography as the art of "engraving on stone" reveals ignorance of the technical process. Printer's errors are fairly frequent, and might have been avoided, if Miss Hartley had refrained from using Spanish words where their English equivalents would have done just as well.

But with all its shortcomings, this *History of Spanish Art* will be a most valuable addition to any art library, and an almost indispensable book of reference. Its value is considerably enhanced by the numerous reproductions from little-known works by the Spanish masters.

IN Miss Cruttwell's *Verrocchio* "an attempt has been made to show upon what dubious evidence

Verrocchio
By Maud Cruttwell
(Duckworth & Co.)
7s. 6d.

the attribution to Verrocchio of such work as the Tornabuoni relief and other inferior sculpture and painting is based, to trace his steady developement

from the immature work of the Baptism to the full burst of his powers in the statue of the Colleoni, and to arrive at a truer estimate of his artistic capabilities by the rejection of all inferior work, the attribution of which is merely hypothetical, taking as the standard of judgement only such works as are proved beyond possibility of doubt to be authentic."

This method of sifting the works and accepting as authentic only those which are of superlative excellence, is not without danger, as even the greatest of masters may have their moments of weakness and produce inferior work, but Miss Cruttwell, who writes with great decision and reliance on her own judgement, has proved her case nearly in every instance, where she attempted to defend Verrocchio against the attribution to him of inferior work, and her reasonings with reference to the Tornabuoni monument are wholly admirable.

She is less successful when she endeavours to

credit Verrocchio with work generally ascribed to other masters. Thus her ingenious arguments about the famous *Baptism* at the Uffizi, in which the two angels have always been held to have been painted by Leonardo, are entirely unconvincing and contradictory. Nor can we accept her theory, that the bronze head of a horse at the Naples Museum, which was for a long time believed to be an antique bronze, and was afterwards given to Donatello, is from the hand of Verrocchio. This head is probably the identical piece which was in 1471 sent by Lorenzo de Medici to Count Mataloni of Naples. The whole type of the head is more akin to that of Donatello's Gattamelata horse, than to any other bronze we know. It is certainly curious to find that Lord Balcarres clearly states in his *Donatello*, a volume of the same series to which Miss Cruttwell's book belongs, that "it is now established *beyond all question* that Donatello made it." In her eagerness to defend her hero, Miss Cruttwell is hardly just in her condemnation of the Gattamelata statue, which in many ways is as noble a conception as Verrocchio's Colleoni.

We cannot quite follow Miss Cruttwell in her arguments as to the respective shares of Verrocchio and Leopardi in the completion of the Colleoni monument. "That Verrocchio was long enough in Venice to bring to full completion the clay model of both rider and horse is definitely proved by a letter of Lorenzo di Credi written after his death, in which he speaks of both as finished (see Doc. XIV.). He fell ill in the summer of 1488, and on June 25th of that year he made his will, in which he speaks of himself as 'sound in mind and intellect, but languishing in body.' In this will he refers to his model of the Colleoni statue as unfinished, and demands of the Venetian Signoria that the task of completing it might be given to Credi. This, coupled with the statement of Credi above referred to, seems to prove that he must have temporarily recovered from his illness, and lived long enough to complete the statue."

Unfortunately Doc. XIV. is not the letter by Lorenzo di Credi, but a letter written in 1481 by Antonio di Montecatini to Ercole d'Este; nor do the documents reprinted in the Appendix include any letter by Credi. Nor is it easy to see how Verrocchio's request to the Signoria can suggest a subsequent temporary recovery.

Miss Cruttwell states that Credi's letter, the omission of which is distinctly regrettable, was dated Oct. 7, 1488. The exact date of Verrocchio's death is unknown, but as he is in this letter

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spoken of as already dead, it is only reasonable to suppose that he died some time before this date. His will being made on June 25th, it is more than likely that in the few weeks, perhaps days, before his death took place, he did not recover sufficiently to complete the work which he himself speaks of as unfinished. This would account for Leopardi signing his own name on the girth of the horse, an act which would be utterly unjustifiable and fraudulent if his work had been confined to the pedestal.

Perhaps Miss Cruttwell is a little too hasty in using expressions like "there is no doubt" in connection with points which are far from being definitely settled, but we must be thankful to her for the excellent work she has done in collecting all available evidence, and in giving us the first adequate work in the English language on this fascinating master, who, apart from his own achievements, was one of the greatest influences of the Italian renaissance.

THE chest illustrated was purchased a short time ago at a sale at Winterbourne House, near Bristol, the local tradition being that it was carved by the monks of Winterbourne Tudor Chest Monastery. It is an unusually fine specimen of carving of the time of Elizabeth or early in the reign of James I. Chests of this period are exceedingly rare, and this one—over six feet long—is in perfect original state, even to the lock and hinges. Its colour, too, is excellent, as the

wood has never been touched with oil or beeswax. The ends are carved to match the front.

WITH reference to the article on *A Dictionary of Medallists*, published on page 232 in No. 40 of THE CONNOISSEUR, December, 1904, it should have been stated that this Dictionary is published by Spink & Sons, Ltd., of 18, Piccadilly, W. The price is 30s.

Books Received

- The Art of the Louvre*, by Mary Knight Potter. 6s. net ; *Masterpieces of the Royal Gallery of Hampton Court*, by Ernest Law. (Geo. Bell & Sons.)
Dutch Pottery and Porcelain, by W. Pitcairn Knowles. 7s. 6d. net ; *Tintoretto*, 3s. 6d. net ; *Drawings of Albert Dürer*, 7s. 6d. net ; *Drawings of Burne Jones*, 7s. 6d. net. (Geo. Newnes, Ltd.)
York, The Story of its Walls and Castles, by T. P. Cooper. 10s. 6d. net ; *The Ancient Castles of Ireland*, by C. L. Adams. 10s. 6d. net ; *George Morland*, by Ralph Richardson. 2s. 6d. ; *Norman Tympans & Lintels*, by Chas. E. Keyser, M.A., F.S.A. 21s. net. (Elliot Stock.)
Royal Historic Gloves and Shoes, by W. B. Redfern. 42s. net ; *Sicily, The New Winter Resort*, by D. Sladen. (Methuen & Co.)
Brooches of Many Nations, by Harriet A. Heaton. (Murray's Nottingham Book Co., Ltd.) 6s.
Albert Dürer, by T. Sturge Moore. (Duckworth & Co.) 7s. 6d. net.
Analysis of Drawing, Painting and Composing, by H. L. Moore. 12s. 6d. net.
Year's Art, 1905. (Hutchinson & Co.) 3s. 6d. net.
Life of George Morland, by Geo. Dawe, R.A. ; Introduction and Notes by J. J. Foster. (Dickinson & Co.) £3 3s.



CARVED OAK CHEST OF THE TUDOR PERIOD

Notes



THE FAMOUS URBINO DRUG JARS FORMERLY IN THE HOSPITAL, NOW IN THE MUSEUM OF MESSINA

AFTER about one hundred pages of essays upon travelling in Sicily, and the

Sicily:
The New Winter Resort By Douglas Sladen Methuen & Co.

extraordinary claims—picturesque, literary, and classical—which Sicily has upon travellers, Mr. Sladen's last book is devoted to an encyclopedia of Sicily, a work which has occupied him for the past eight or nine years. Half the 250 illustrations relate to the interior, and in brief paragraphs the work answers most questions about Sicily. The pictures of the book are the feature, and many illustrate places, like Piazza-Armerina, Petralia, Pietraperzia, and Cava d' Ispica, which are practically unknown to the average visitor to the island.

Perhaps the most interesting chapter in the book to our readers is that devoted to bargain hunting, in which the writer points out the many opportunities that still remain for the connoisseur. It is a collector's country, where treasure trove can still be found. Sicily is full of things to tempt the real bargain hunter, the man who can put out a few pounds, but much prefers to put out a few francs or even sous. The specialities are fine plate, jewellery, enamels a century or two old, old lace, ivories, embroideries, majolica, old pearl and tortoise-shell work, silk pictures, old wood carving, and Greek coins, bronzes, vases, and terra-cotta statuettes.

One of the most fascinating things to collect is the old



THE FAMOUS URBINO DRUG JARS IN THE MUSEUM OF MESSINA

Sicilian jewellery. This, except where the pieces are important enough to attract the big dealers, is moderate in price, and it is an easy thing to take out of the country. This jewellery is now famous, and of certain kinds there is a plentiful supply. In various parts you come across delightful pearl ornaments, in which the pearls, instead of being set, are pierced and sewn with gold wire. Taormina is an especially notable place for such things, the prices asked being the reverse of extortionate.

There is a good deal of Empire furniture in Sicily, and in out-of-the-way churches in the sacristy lumber rooms you can find many a neglected sixteenth century chair of noble pattern and occasionally some stamped leather.

And what is even better, they can generally be purchased.

One of the least costly things to buy is Renaissance ornament, many delightful pieces that could be worked up into every species of frame or canopy going almost a-begging.

Sicilian majolica, too, is well worth attention, but it is not all made in Sicily; the city of Messina, for instance, prides itself on the possession of a set of seventy gloriously decorated drug-jars made at Urbino, to the order of its civic hospital in the sixteenth century. The capital of Sicilian majolica is Caltagirone, and one of its great specialities was the making

of table salt-cellars, which only held a pinch of salt. These salts, with their rich blues and oranges, supported

by lions and other monsters, are charming; they are like miniature fountains, standing several inches high.

The plentifullness of modern and mediæval curios is no greater than that of ancient Greek objects, an immense choice of coins, terra-cotta figures and vases



DETAIL OF THE PRINCIPAL GATEWAY OF THE CATHEDRAL OF MESSINA

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THE FINEST COIN IN THE WORLD—THE ARETHUSA TETRADRACHM OF SYRACUSE, STRUCK TO COMMEMORATE THE CONQUEST OF THE ATHENIANS, 413 B.C.

being open to the offer of the collector of antiquities. The figures, however, do not compare with those of Tanagra or Myrina; they have not the immortal youth and Praxitelean grace of those figures which, in their hundreds at the Louvre, set the lovely coquettish women of ancient Greece before us—hats, parasols, and all.

From this brief notice it will be gathered that Sicily is the place, *par excellence*, for the connoisseur to spend his vacation.

THOMAS BARKER, OF BATH

To the Editor of THE CONNOISSEUR.

SIR,—I have read with much interest in the October number of THE CONNOISSEUR Mr. Percy Bate's article on my grandfather, Thomas Barker, the painter—often spoken of as "Thomas Barker, of Bath." With your leave, however, I will endeavour to supplement it with some brief biographical information, in default of which erroneous impressions might become established.

Benjamin Barker, the father of Thomas, was born at or near Newark-on-Trent, and adopted the profession of the Bar. I have no knowledge that he practised it. Probably he did not. Horses and the Turf were his ruling passion, and he had the means of gratifying it until this and the "improvidence" of which Mr. Bate speaks ruined him. He had a brother, an officer in the army, who was killed at the battle of Bunker's Hill in 1775. Benjamin Barker, the elder (his second son, Benjamin, was the landscape painter mentioned by Mr. Bate), quite broken in fortune at the age of forty and on bad terms with his family, was led by the merest accident to turn his attention then to art as a means of livelihood. He happened to pay a visit to Wright's Picture Gallery at Derby—a provincial collection which had some celebrity in the eighteenth century—and paintings of horses that he saw there interested him so much that he essayed for the first time his own powers with the brush. He became an animal painter, but of his merit as such I can offer no opinion; he must certainly have lacked preparation and training. In 1769, when his son Thomas was born, he was painting on Japan ware—then *à la mode*—for a manufactory at Pontypool, or in the neighbourhood. After settling in Bath painting was still his occupation, and from what I have been able to gather, horses were his principal subjects; but the statement that he was employed by a livery-stable keeper on other work is the revival of an old fiction. This I can affirm on information transmitted to me from the only reliable sources.

Mr. Charles Spackman, the Bath citizen who discerned the talent of the boy Thomas Barker, and who took charge of him, was a man of generous and honourable character; but the experiment had its practical as well as its sentimental side. Spackman had the enthusiasm of a Mæcenas, but he was also a man of business. The youth's artistic precocity was remarkable, and his power of production not less so. Originals and copies from old masters were thrown off with incredible facility. The *Woodman*—not the picture after Gainsborough's *Woodman in a Storm*, painted at the age of sixteen, and which was formerly among the artist's works in the British Museum, but the "Woodman" inspired by Cowper's "Task" and engraved by Bartolozzi—was painted before he was twenty years of age, and sold to Macklin, of the Poet's Gallery, in Fleet Street, for 500 guineas. All the pictures produced in those early years became Spackman's property as soon as they were painted. No account of the proceeds of their sale was ever asked for or expected. On the other hand, the painter was liberally furnished with all that he wanted. This arrangement continued during the three years—1790–1793—that Thomas Barker spent in Italy. I have the bills of lading of the pictures that were shipped from time to time to Spackman, and very curious old documents they are. *The Bandits*, a reproduction of which was given in the October number of THE CONNOISSEUR, was probably painted in Italy. If not, the studies for it were undoubtedly made there.

The closing years of the eighteenth century and the opening years of the last century were a period of increasing success to the young painter; but the tide turned when England was drained of money by the long Continental wars. Bath, moreover, went out of fashion as an artistic centre; then, as death thinned the ranks of old friends, the gaps were not filled up. Thomas Barker remained there to the last in his "Doric House," designed by his friend, Sir Joseph Gandy, and upon one of the walls of which he painted his fresco, 30 ft. long, the *Massacre of the Scioites*.

He had two brothers: Benjamin, the landscape painter, already mentioned, and Joseph, the youngest, also a painter of talent, but who died very early. He left a son, Charles Barker, who, settling in France, became well known by his scientific inventions, notably in connection with organ building. He was the inventor of the "pneumatic stop" and the electric organ. The eldest son of Thomas Barker, the late Thomas Jones Barker, spent many years in Paris before taking up his residence in England, and was a regular exhibitor at the Salon in the reign of Louis Philippe. He painted the *Meeting of Sir Colin Campbell and Sir Henry Havelock at Lucknow* and other pictures, with which the British public have been made familiar by engravings. These concluding details do not properly belong to the subject of the present letter, but they may not be without interest to some readers of THE CONNOISSEUR.

I am, Sir, faithfully yours,

E. HARRISON BARKER.

Le Tréport, Seine Inférieure, France.

Notes

THE art of the Italian Renaissance delights us by its delicate and gentle beauty, and yet we know that life during this period was often gross and violent. To understand this we must remember that art is more the expression of the ideal than the actual, and that men's ideals are loftier than their practice. Count Baldesar Castiglione in his famous work, *The Book of the Courtier*, which he wrote between the years 1508 and 1516, gives utterance to the finest inspiration of his time. His pages will lack interest only when mankind ceases to be interesting to man, and will reward study so long as the past shall continue to instruct the present and the future.

The work was first printed at the Aldine Press, Venice, in 1528, and since that time over 140 editions have been published. The first Spanish version appeared at Barcelona in 1534; the first French version at Paris in 1537; the first English version at London in 1561; the first Latin version in the same year at Wittenberg; and the first German version at Munich in 1566.

Despite this fact, the work even now is by no means well known in England, though the superb edition, translated by Leonard Eckstein Opdyke, issued some time since, and of which Mr. H. F. Bumpus holds the remaining 70 copies, is in a form which cannot fail to appeal to every true book collector.

There are over 70 magnificent plates interspersed throughout the volume, besides numerous autographs, and the splendid type and fine margins are quite in accordance with the general get up of the work. A word must be said as to the cover, which is of vellum, bearing the Count's arms on the side in gold. The work is being offered at the reduced price of three guineas.

IT is proposed to hold an Exhibition of Old York Views and portraits of local Worthies, during the spring of 1905, with a view to arousing some interest in the preservation of the many ancient and picturesque buildings in and around the Old City, and still more to depict by these means the vast changes that have taken place in the streets, fortifications, etc., during the last two centuries.

Should any of our readers have any oil paintings, water-colour drawings, engravings, mezzotints, lithographs, pencil drawings, original copper-plates or photographs of "Old York," or of York Worthies, likely to interest the antiquary, collector or student, and are willing to lend them for exhibition, the Executive Committee would be very grateful; and should they kindly signify their intention of exhibiting, they will please communicate with the hon. secs. at Exhibition Buildings, York.

Arrangements have been made with the Education Committee of the York Corporation for the collection to be exhibited in the Exhibition Buildings, and every precaution for the safety and insurance of the exhibits will be made, and measures adopted to prevent their being photographed or copied without permission from the exhibitors.

THE Annual Exhibition of the Royal Amateur Society (President, Her Majesty the Queen) will be held, by kind permission of Lord Howard de Walden, at Seaford House, 37, Belgrave Square, on March 9th to 12th inclusive, in aid of the usual London charities. Hon. Sec., the Hon. Mrs. Mallett, 38, Rutland Gate, S.W.

In connection with the above a Loan Collection of French prints of the eighteenth century, both coloured and plain, will also be held. Any one possessing such prints, and being willing to lend them, is requested to communicate with the Hon. Sec. of the Loan Annexe, the Hon. Sybil Legh, 10, Sloane Square, S.W.

THE collection of bell-metal mortars, in the possession of Mr. Daniel Davison, of Woodford House, Cromer, has been awarded a bronze medal at the Bell-metal St. Louis Exhibition. An illustrated Mortars article on his collection will appear in an early number of this Magazine.

WITH reference to the note on "A Cinerary Urn" in the January Number of THE CONNOISSEUR, a correspondent writes:—I have two now in my "Maltese" greenhouse, which I brought from Malta "Bottle-Fern" several years ago, and they exactly resemble your photo. They are made of very porous pottery, the bottle part being covered with fibrous earth and wire on which maidenhair fern is sown. The jar is kept full of water, and the fern consequently thrives. Hundreds of these used to be brought to Southampton in the old P. and O. days."

Will our correspondent explain?

RUSSIA has just issued a set of four stamps for the benefit of the widows and orphans of soldiers who have fallen in the present campaign. The stamps are Stamp Notes sold at 3 kopecs in excess of their facial value, and this small amount (equivalent to three farthings) goes to the fund for the widows and orphans. The amount of the postal value goes to the Imperial Post Office. The stamps bear pictures of interest in connection with Russian history. The 3 kopec stamp (sold for 6 kopecs) bears a view of the monument to Admiral Nachimoff at Sebastopol; the 5 kopecs (sold for 8 kopecs) shows the monument to Minin and Pascharski at Moscow; the 7 kopecs (sold for 10 kopecs) shows an equestrian statue to Peter the Great at St. Petersburg; while the 10 kopecs (sold for 13 kopecs) has a representation of the Kremlin at Moscow and the statue to Alexander II. The idea is not new, for similar charity stamps have been issued in Australia and elsewhere.

The Exhibition of the Junior Philatelic Society at Exeter Hall on Friday and Saturday, February 3rd and 4th, was a remarkable success. Over ten thousand people passed through the hall during the two days it was open. The inaugural ceremony was conducted by Major Edward B. Evans, a veteran alike in the ranks of philately and of the Royal Artillery. The display

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included all the stamps that have been issued for the use of the postal department in Great Britain, and traced the history of the postage stamp from its inception to the present time. A beautiful section of the display was that of the collection belonging to the Commissioners of Inland Revenue, and kindly lent by them for exhibition. A magnificent series of college stamps issued for use of the colleges of Oxford and Cambridge was on view, and many other curious sidelights on stamp collecting were thrown open to public view in the railway letter fee stamps, the circular delivery companies' stamps, newspaper and official issues, remarkable forgeries and "fakes," which latter are common stamps so manipulated as to represent rare varieties. The most curious stamp shown is a unique specimen of the 1d. red brown of 1847. This was a specimen from plate 77, but one of the corner letters was missing, and instead of being lettered BA, the stamp was lettered simply B. This stamp is known to have been issued thus from Somerset House, but until now no copy has ever found its way into the hands of stamp collectors. That the Exhibition was an entire success may be gathered from the fact that nearly one hundred new members have applied for membership in the Junior Philatelic Society, a record for a scientific society, we should think. On the Friday evening Mr. Fred J. Melville lectured on "His Majesty's Mails, or How the G.P.O. is run," and on Saturday on "Postage Stamps with Stories." Mr. J. T. Herbert Baily, the Editor of THE CONNOISSEUR, who was in the chair at the latter lecture, said that if stamp collecting were more encouraged at schools, Mr. Arnold Forster's recent

complaint of the ignorance of army candidates on matters geographical would not have been required. He proposed a very cordial vote of thanks to Mr. Melville for his most interesting lecture, which vote was passed with acclamation.

Philatelists, and all who are interested in the study of

stamps, will deplore the death on Friday, February 3rd, of Mr. Gordon Smith, a philatelist of the highest ability, and one of the most prolific scientific writers on the subject.

The statement which has recently gone round the general press with regard to the withdrawal of the Coronation stamps of Servia is incorrect.

These stamps were only issued for one year, and the year is now up. No more of the stamps will be issued, but there is no truth in the statement that agents of the Servian Government are buying up all the specimens in England.

The stamp shows a portrait of King Peter and his ancestor, Kara-georgeovitch, but by some curious freak or by intrigue, when one turns the stamp upside down one can see a hideous face which is said to represent the death mask of the lately murdered King Alexander.



CHAMBERLAIN WORCESTER BOWL

BACK



CHAMBERLAIN WORCESTER BOWL

FRONT

Chamberlain Worcester Bowl

THIS Chamberlain Worcester

holy water bowl bears on the front a miniature of the Virgin Mary robed in a deep blue gown, showing on the left a small portion of the crimson undergarment. The covering on the head is white and there are sandals on the feet. The cross is enamelled black and the figure of Christ in gold. The flowers are beautifully hand-painted in colours. At the back are more flowers. The mark is *Chamberlain's Worcester* and 155 New Bond Street, in red script letters.



From a Photograph by Hans Staegel



L'ODALISQUE COUCHÉE
BY JEAN AUGUSTE DOMINIQUE INGRES
In the Louvre, Paris



THE one interesting sale at Christie's during January—the dispersal of Messrs. Lawrie & Co.'s stock—was rather

a species of division of property between the two members of a lapsed firm of picture dealers, than the dispersal of a collection in the ordinary sense of the term. It was preceded by two other sales, one of the usual miscellaneous odds and ends "from

numerous private collections and different sources" (Jan. 14th), among which were three or four lots of note:—T. Gainsborough, portrait of *Mrs. Seeley*, sister of Dr. Burroughs, Vicar of Wisbech, in blue and white dress, in an oval, 30 in. by 25 in., 150 gns.; N. Maes, portrait of a girl, in mauve dress, 25 in. by 19 in., 120 gns.; and F. Hals, *A Fisher-Girl*, carrying a tub of fish on her head, 11 in. by 7½ in., 340 gns. The second sale (Jan. 21st and 23rd) consisted of the remaining works of the late Mr. Edward Hayes, R.H.A., R.I., also a few pictures and drawings by other artists. Mr. Hayes's works brought very good prices, and were largely purchased by friends of the artist, and the more modest type of collector who rarely ventures into competition on Saturdays at Christie's. Very few of the lots fell to dealers, who show a consistent disinclination to purchase the remaining works of any artist of the second rank.

Messrs. Lawrie's sale on Jan. 28th attracted a large crowd of interested spectators. As a sale of its particular kind it was of quite an unusual character. A dealer's stock, when it comes to be sold, is generally of a very unexciting type; the great difficulty now-a-days is to obtain pictures of the first rank; they are sold, indeed much quicker than they can be purchased. The late firm of Lawrie & Co. have always made a speciality of first-rate pictures, and the dissolution of the partnership between Mr. Lawrie and Mr. Sulley had the unexpected result of throwing a very fine lot of things on the market. The prices paid by the firm for most of the pictures were known



to be high, and it is not surprising, perhaps, under the circumstances, that they realised considerably less than had been given for them. The 120 lots produced a total of £34,889 12s., which shows, among other things, the enormous capital which is invested in a first-rate firm of picture dealers.

The principal lots, grouped in sections, were as follows: Drawings: T. Gainsborough, portrait of *Miss Haverfield*, in white dress with black cloak and large white hat, walking, in a landscape, pastel, 43½ in. by 33½ in., 230 gns.; and L. L'Hermitte, *Meal Time*, 1903, 18 in. by 22 in., 230 gns.

Modern Pictures: J. B. C. Corot, *Woody Landscape*, with an old watermill and peasant woman, on panel, 10½ in. by 15½ in., 240 gns.; W. Etty, *Mars, Venus and Cupid*, on panel, 36 in. by 26½ in., exhibited at the Royal Academy, 1837, 180 gns.; E. Van Marcke, *Cattle in a Landscape*, 38 in. by 51 in., 1,640 gns.; A. T. J. Monticelli, *Party of Ladies* under some trees in a garden, on panel, 17½ in. by 25 in., 140 gns.; and E. Verboeckhoven, *A Pony, Ewes and Lambs on the Coast*, 1868, on panel, 30½ in. by 45 in., 350 gns.

Early English school: two by T. Gainsborough, *Woody Landscape*, with buildings and group of figures on the right, peasants with farm-horses in the foreground, 30 in. by 50 in., 450 gns.; a portrait of *Christopher Anstey*, the poet, in red dress, with powdered wig, seated at a table, on which are some books, 50 in. by 40 in., 410 gns.; two by J. Hoppner, portraits of *George, John, and Richard Brown Robinson*, with a white poodle, near the sea-shore, 55 in. by 43 in., 400 gns.; and portrait of a lady, in blue dress and black hat with feathers, 30 in. by 25 in., 500 gns.; Sir T. Lawrence, portrait of a young lady, in white dress with blue sash, resting her left arm upon a cushion, 29 in. by 24 in., 150 gns.; J. Northcote, portrait of *Mrs. Lane*, in red cloak with a cape of white fur, large black hat with white feathers, 35 in. by 26½ in., 420 gns.; J. Opie, portrait of a lady, in dark dress with lace ruff, holding her young child in her left arm, 30 in. by 25 in., 280 gns.; three by Sir H. Raeburn, portrait of *Miss Margaret Campbell*, of Esney, afterwards Mrs. MacLeod, a young girl in white dress with

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red shoes, holding a rose in her left hand, walking, in a landscape, 47½ in. by 39 in., 950 gns.; *Master Hay*, afterwards Captain Hay, in brown coat with lace frill, 29½ in. by 24 in., 900 gns.; and *Alexander Shaw, Esq.*, in dark coat with brass buttons, white cravat, 29 in. by 24 in., 470 gns.

French School: François Clouet, equestrian portrait of *Henri II*, in black velvet doublet, embroidered with bands of silver, and showing the white slashed sleeves of an under-coat, painted in 1559, the year of the king's death, 61 in. by 53 in., exhibited at the Primitifs Français, Paris, 1904, 2,300 gns.; and J. M. Nattier, portrait of *Marie Leczinska*, in red dress trimmed with fur, black and white lace cap, in an oval, 28½ in. by 23 in., 380 gns.

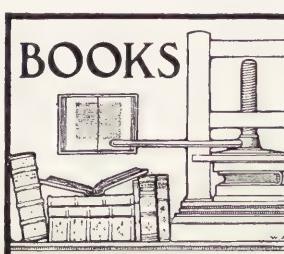
Italian School: Giovanni Bellini, *Madonna and Child*, with a donor, signed, on panel, 36½ in. by 27½ in., 190 gns.; Francia Bigio, portrait of a young man, in black and grey robe, and black hat, on panel, 22 in. by 17 in., 125 gns.; G. B. Moroni, portrait of a lady, in black and white dress, seated near a window, 32½ in. by 29½ in., 1,000 gns.; Francisco Da Rimini, *The Madonna*, in blue and red dress, with white head-dress, supporting the infant Saviour, signed and dated 1463, on panel, 24½ in. by 18½ in., 480 gns.; Romanino, portrait of a youth, in dark dress and cap, on panel, 16 in. by 11 in., 130 gns.; and P. Veronese, portrait of a *Venetian Lady*, in yellow dress and white muslin veil, seated at a window, 43½ in. by 36 in., 100 gns.

Dutch, Flemish and German Schools: Gonzales Coques, *A Family Group*, on panel, 26½ in. by 36 in., 150 gns.; two by A. Cuyp, *The Tulip Seller*, a young lady in black jacket and red skirt, with white linen collar, cuffs and cap, holding her gloves in her right hand, and in her left a flower, standing near a table on which is a flower-stand holding some tulips, signed, on panel, 35 in. by 26½ in., 1,200 gns., and a *Landscape*, with a group of a dead swan, eagle and other birds in the foreground, on the right a sportsman shooting at some ducks, and on the left a view of the old ferry on the Dort, a winter scene, with figures, etc., signed, 46½ in. by 66½ in., 2,200 gns.

Holbein School: Portrait of a nobleman, in rich dress studded with jewels, holding a sword in his left hand, and leaning his right hand upon the shoulder of his young son, who stands by his side, dated 1565, on panel, 40 in. by 31 in., 170 gns.; R. du Jardin, portrait of *A Physician*, in black dress with white collar and sleeves, standing by a table, on which is a celestial globe and some books, 37 in. by 31 in., 190 gns.; T. De Keyser, portrait of a gentleman, in black dress and hat, standing in a rocky landscape, pointing with his right hand to a skull, which lies on a stone pedestal, signed, and dated 1656, 24½ in. by 20½ in., 230 gns.; S. Koninck, *Solomon's Idolatry*, 60 in. by 68 in., 200 gns.; J. De Mabuse, *The Virgin and Infant Saviour*, the Virgin in blue and red robes and white head-dress, seated under an architectural canopy, nursing the Infant Saviour, a missal is on a ledge in front, and in the background is seen a view of a garden and distant hills, on panel, 30½ in. by 21 in., 600 gns.; N. Maes, portrait of a gentleman, in black dress with white lace collar, leaning

his right hand upon a stone pedestal, 48 in. by 37½ in., 800 gns.; The Master of The Death of the Virgin, portrait of a gentleman, in black robe lined with fur, black cap, putting a ring on his finger, on panel, 20½ in. by 15½ in., 160 gns.; G. Metsu, a lady, in blue negligé, bordered with ermine, and a white satin petticoat, seated at a table, holding a miniature portrait in her hand, signed, 19½ in. by 16½ in., described in Smith's *Catalogue Raisonné*, No. 89, and from the collection of H. P. Hope, of Deepdene, 1,850 gns.; and Mytens, portrait of *Queen Henrietta Maria*, in rich blue dress, pearl necklace and earrings, seated, leaning her right arm upon a table on which is her crown, and holding some flowers, signed, 39 in. by 34 in., 320 gns.; two by Rembrandt, *The Evangelist*, a man in red dress with green cloak thrown over his left shoulder, with turban, seated at a desk writing, signed and dated, 40 in. by 33 in., 2,100 gns.—this fine picture only realized 20 gns. at the Emmerson sale in 1854; and *A Sibyl*, a young woman in red dress with yellow cloak, and head-dress with jewels, holding a book in her hands, 38 in. by 30 in., 3,200 gns.—both these important pictures are figured in Dr. Bode's great work on Rembrandt; P. P. Rubens, portrait of *Isabella Clara Eugenia*, Archduchess of Austria, Governess of the Low Countries, in grey costume of a religious order of St. Claire, of which she was chief, 49 in. by 37½ in., 380 gns.; two by J. Ruysdael, *A Waterfall*, signed, 40 in. by 56 in., from several famous collections, and described in Smith's *Catalogue Raisonné*, No. 216, and in the Supplement, No. 5, 1,250 gns.; and *A Woody Road*, with two figures, on panel, 14½ in. by 13½ in., 500 gns.; S. Ruysdael, *A Battle on a Bridge*, signed, and dated 1658, 34½ in. by 41 in., 420 gns.; and Sir A. Van Dyck, portraits of *Charles I.*, *Queen Henrietta Maria*, and their sons, *Charles and James*, 75 in. by 93 in., 1,700 gns.—this is one of several replicas of the famous picture at Windsor, described at length by Smith in his *Catalogue Raisonné*, No. 224; this version was given by Charles I. to Prince Carignano of Savoy. It remained in the royal palace in Piedmont until 1760, when it was given to the then Governor of Casale, Giovanni Ballard.

As a rule very few sales are held in January, the first half of the month being nothing more than a continuation



of the Christmas holidays, and the second an awakening from the lethargy that invariably follows. Messrs. Hodgson held the first sale of the new year on the 10th and two following days, but the catalogue contained few items of real interest. One of the first books to attract attention was Thomas Welde's *The Perfect Pharise under Monkish Holiness*, printed in 1654, and bound up with a number of other tracts in a single volume, so that the price realised was no criterion of the value of any one of the pieces contained in it. Welde

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was a notable character in his day. He wrote the story of the rise, reign, and ruin of the Antinomians, Familists, and Libertines that "infected" the churches of New England, but is better known as one of the compilers of the celebrated *Bay Psalm Book*, a metrical version of the Psalms, printed by Stephen Daye, at Cambridge, Mass., in 1640, the first book printed in what are now the United States of America. This psalm book is extremely scarce, but there is a copy in the Bodleian, and several in America. The late Mr. Henry Stevens gives a good account of it and his discovery of a copy in a parcel of rubbish at Sotheby's, on page 57, *et seq.*, of his *Recollections of Mr. James Lenox, of New York*. Lowndes also has much to say—for him—about it in the *Bibliographer's Manual*, and Thomas, in his *History of Printing in America*, waxes enthusiastic as he draws attention to its merits.

At this same sale a copy of the first edition of Dr. Johnson's famous *Dictionary* sold for no more than 30s. The binding was broken, but the work was cheap at the price. Only the original edition is of any material value. The others do not preserve all the curious definitions in which the learned lexicographer appeared to delight, as for instance, the word "lexicographer" itself—"A writer of dictionaries, a harmless drudge that busies himself in tracing the origin and detailing the signification of words." It was this first edition, too, that extorted one of the finest pieces of repartee in the language, for when it was ready Johnson received a missive from the publisher to this effect: "Andrew Millar sends his compliments to Mr. Johnson with the money for the last sheet, and thanks God he has done with him." The doctor replied: "Samuel Johnson returns his compliments to Mr. Andrew Millar, and is very glad to find that Andrew Millar has the grace to thank God for anything." This was infinitely better than repaying rudeness in the same coin, but there are but few who have the capability of replying in such a strain. Inexpensive books have very often a glamour around them, and a great deal has been written about Johnson's *Dictionary*. That ponderous work, the *Bibliotheca Orientalis Clementino Vaticana*, by Assemanus, printed at Rome, in four folio volumes, 1719-28, realised £13 5s. on this occasion (old calf), as against £12 5s. in February, 1896 (vellum), and Le Quien's *Oriens Christianus*, 3 vols., folio, 1740, £16 (calf), as against £16 15s. obtained for an almost similar copy in February, 1893. The remarkable steadiness of these prices will attract notice.

Messrs. Puttick & Simpson's sale of Jan. 11th and 12th was certainly not remarkable, though the prices realised were, on the whole, good. The Kelmscott edition of *Keats's Poems* brought £10 and the *Chaucer* £45. Both, of course, show an immense falling off when contrasted with the sums that were habitually realised some few years ago, but on the other hand both prices were somewhat higher than they have been. The fact, however, is that the whole of the Kelmscott books, without any exception at all, have fallen upon distinctly evil days, and it is strange that this should be the case. All the volumes have a definite claim to beauty, the types with

which they were printed were evolved from the forms of letters seen in the best and most artistic ancient books and manuscripts, doubtless after immense trouble and only after great expense, and though these types have remained under the control of Mr. Morris's Trustees, the books themselves can never be reproduced in our time, unless it be by some photographic process easy of detection, for the wood blocks are under lock and key, and will so remain for a hundred years. Nevertheless, the Kelmscott books are not now sought after as they once were and the reason is obvious. The books have not changed, but the collector has. With characteristic lightness of heart he has betaken himself to other fields. It is a pity, but then he does not know when he is well off. The following represent the approximate present prices of one or two books from the Kelmscott press. The prices in brackets are those which were usual in 1899, just after the Press ceased to exist—*Keats's Poems*, £10 (£27); *The Works of Chaucer*, £45 (£58, a price much exceeded afterwards); *The Wood beyond the World*, £2 8s. (£7); *The Tale of the Emperor Coustans*, £1 2s. (£2 15s.); the *Psalmi Penitentiales*, £1 3s. (£5); *Child Christopher*, £1 10s. (£3 10s.); *The Tale of King Florus*, £2 (£7 7s.); *The Friendship of Amis and Amile*, £1 2s. (£3 10s.); *Shakespeare's Poems*, £3 3s. (£15). There is a sorry reckoning here for somebody, and it is quite refreshing to recollect that a very large number of copies of the Kelmscott works are in the United States, having been bought at the inflated prices aforesaid and shipped across the Atlantic by no means duty free.

By far the most important book seen at this sale was Lamb's *Tale of Rosamund Gray*, 1798 (Birmingham), which realised £27 15s. (one leaf missing). This is the first book of which Lamb was the sole author, and there are apparently two issues of it, the first and rarest printed at Birmingham and the second at London. Both are dated 1798 and are, with the exception of the imprint, identical. In November, 1902, a copy of the London issue sold for £51, and earlier in the same year a copy of the Birmingham issue, with some other books, for £80. Anything written by Lamb is naturally much favoured, provided that it belong to the first edition, nor would intrinsic merit appear to affect the situation at all. *The Tale of Rosamund Gray* is practically worthless from a literary point of view, or let us say rather that it is not worthy of its author's subsequently acquired reputation, and yet it has its price and that a high one. The total amount realised for the 570 lots of which this sale consisted was £594 and a few shillings.

Towards the end of the month three sales took place simultaneously in as many rooms, the library of the Marquess of Anglesea being most conspicuous, though by no means the most important. This collection was just what one would expect to find in the country house of any gentleman who cares for books for their own sake, and does not trouble himself about this edition or that, nor about rarities. Still, there were several curious books even in this miscellaneous assortment of mediocrities, as, for instance, Sir William Congreve's *Details of the Rocket System*, an oblong folio book with coloured plates, which,

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with some other works of little interest, realised £6 15s. This book of Congreve's is very seldom seen. The Duke of York, whose library was sold in 1827, had it, and on that occasion it realised £2 8s. Lewis Evans's *Analysis of the British Colonies*, 1755, is another scarce work. It is, to give it its full title, an Analysis of a General Map of the Middle British Colonies in America and of the Country of the Confederate Indians, and is more than usually important, as it was printed at Philadelphia by Benjamin Franklin, perhaps on the very press still to be seen in the Smithsonian Institute at Washington. This copy realised £7 15s. The sets of old plays, about which so much had been said in the newspapers and elsewhere, were in reality not worth talking about. A number of plays by Nat. Lee and other seventeenth century dramatists had been unsuitably bound up, a dozen or more at a time, in calf, and these "lots" were knocked down at sums ranging from £3 to £5. The most expensive work in the collection was Chippendale's *Gentleman and Cabinetmaker's Director*, third and best edition, 1762, which realised £41. The first and second editions, published respectively in 1754 and 1755, have 161 plates only, while the third edition has 200, and that is why it is regarded as being the best. The amount paid cannot be regarded in any other light than excessive, while, on the other hand, the well-known folio description of the coronation of Louis XV. was remarkably cheap at £21 10s. This *Sacre de Louis XV. Roi de France* is engraved throughout with 77 plates, and was published in 1722. The particular copy was bound by Padeloup in contemporary orange morocco, with richly gilt sides disclosing the Royal Arms of France. The whole library of the Marquess of Anglesea realised £1,124.

The miscellaneous sale held by Messrs. Hodgson on Jan. 24th and two following days included a copy of Graves and Cronin's *History of the Works of Sir Joshua Reynolds*, 4 vols., small 4to, 1899-1901. This realised £49 as against £50 obtained for a rather better example at Sotheby's in April last year. This is the most exhaustive monograph on Sir Joshua extant, and it is, moreover, exceedingly difficult to acquire. Only 125 copies of the first three volumes were printed off, and about 150 copies of the fourth; it is, moreover, doubtful whether they were all put into circulation. At this same sale the folio known as *Engravings from the Works of Sir Thomas Lawrence*, n.d. (but 1835-46), brought £26. In January last year Messrs. Hodgson sold a copy which realised no less than £122, but in that case most of the 50 plates were in proof state. The peculiarity about this work is that the complete set of proofs is seldom met with. In most cases, as in this, there are no plates in proof state at all; in others a few of the plates are proofs, the remainder being ordinary impressions.

We have from time to time noticed occasional sales of the series of works edited by the late Mr. W. E. Henley under the generic title of *Tudor Translations*. The value of these books is distinctly declining. At Mr. Henley's sale 34 of the volumes sold at Sotheby's for £34 10s., the purchaser being entitled to the remaining four volumes when ready for delivery. That was in March, 1904. In the April

following the price fell to £27, and at the sale now in process of dissection was still further reduced to £24. Nor do we think that the bottom has been touched even yet. These books, though of excellent quality, appeal but to the comparative few, and just now there is little sale for anything in the way of paper and print which is not extremely scarce and also very valuable. A book may be very scarce in the sense that it would be difficult to procure if wanted, but it is not necessarily valuable on that account.

Messrs. Sotheby appear to be doing their best to keep the way clear for an extensive eleven days' sale they intend to hold in March. Of late this historic firm has sold but few books, though many other things have occupied its attention. The book sale of January 25th and two following days, an account of which must close this article, was of a very miscellaneous character and realised but £1,200 for nearly as many entries in the catalogue. A series of ten finely coloured plates by Sutherland, after Herring, of portraits of the *Winning Horses of the Great St. Leger Stakes*, sold for £48 10s., but then ten plates constitute but a small part of the set. There are about thirty altogether, all after Herring, and at Christie's in February, 1903, such a series, together with seventeen additional portraits of Derby winners, brought as much as £190. There is always a demand for portraits of race-horses and probably always will be. Peter Martyr's *Decades of the Newe Worlde*, 1555, 4to, realised £28 10s., though the title page was defective, another page torn across, and one leaf missing. This book, which is in black letter, was printed by Richard Jugge, and is noticeable as the first English collection of voyages. Great care has to be taken with regard to any copy that may be offered for sale, for defects of one kind or another are rife. There should be, for instance, but seldom is, an unnumbered leaf between leaves 309 and 310 headed "The Coppie of the Duke of Moscovie and Emperoure of Russia, his letters sent to Kinge Edward the Syxte." This leaf is certainly mentioned in the table of contents, but it is given as folio 319 instead of 309, an error that is frequently overlooked. At this same sale a special copy of Tennyson's *The Princess*, 1862, made £12. This poem first appeared in 1847, and though the second edition differs little from it the third contains several additional poems, while for the fourth many additions and alterations were made in the text. The fifth again has an additional passage in the prologue. The importance of the present copy lay in the fact that it had been annotated throughout by the late Mr. R. H. Shepherd. He had tabulated the variorum readings of all the prior editions, thereby saving the student of Tennyson who happened to acquire it a great deal of trouble. It cannot be said that this sale was a good one on the whole, though it undoubtedly contained a number of books of considerable interest and value. These were, however, but the leaven of a large lump of what the old poets would have called "nothingness," of a mass of books, useful enough no doubt but belonging to that mediocre class which is, just at present, in a veritable slough of despond.

In the Sale Room

MESSRS. CHRISTIE, MANSON & WOODS did not open their rooms after the Christmas vacation until January 12th,

Miscellaneous Sales when they sold the old English furniture, porcelain, and objects of art removed

from Beau-Desert, the Staffordshire seat of the Marquess of Anglesey. Beau-Desert was at one time an episcopal residence, and passed into the hands of the Marquess's ancestor in the middle of the 16th century. The sale did not include the family portraits.

The chief item on the first day of the sale was a pipe organ, 12 ft. 6 in. high, 7 ft. 4 in. wide, by George Pyke, in Chippendale case, finely carved with garlands of flowers and scroll-work, an instrument very similar in design to the one illustrated in Chippendale's *Directory*. It was secured for £430 10s.

The porcelain for the most part was cracked and in poor condition, and consequently the prices were low, but a Spode dessert service of 123 pieces, painted with fruit in apple-green and gold borders, made £220 10s.; while a Nantgarw service of 15 pieces went for £69 6s. This was painted in imitation of old Sèvres, with bouquets and sprays of flowers and blue lines round the borders.

The best price among the Oriental porcelain was £189 given for an old Chinese porcelain vase and cover and a pair of beakers, lacquered black and inlaid in mother-o'-pearl, with Louis XVI. ormolu mounts.

An item that produced some most exciting bidding was a Charles II. oak chair, which was knocked down at the high price of £315. It has a rounded back, pierced and carved with flowers, on boldly carved legs and stretchers and claw feet. Such a price has seldom, if ever, been paid for a single oak chair. A fine sideboard, which was catalogued as by Adam, an attribution which aroused some discussion, fell for £178 10s.; a fine Chippendale settee on cabriole legs made £236 5s.; and a set of six Charles II. oak chairs, with high carved backs, on scroll legs, with carved stretchers and claw feet, went for £246 15s.

A very high price was £189 given for a six-leaf screen of old Chinese lacquer, carved with landscapes, flowers, and utensils, coloured on a black ground. It is exactly similar to a screen at South Kensington Museum.

The second day of the sale was decidedly dull, only one item producing more than £100. This lot was a pair of Chippendale large gilt wood side-tables, carved with flowers, on claw feet, surmounted by veined marble slabs, 79 in. wide, which realised £110 5s.

A Queen Anne carved gilt wood oblong table made £66 3s.; a pair of Chippendale tables, of similar design to the pair mentioned above but smaller, made £68 5s.; and twenty mahogany hall chairs, painted with the Anglesey arms in colours, went for £78 15s.

One other lot might be mentioned, a set of three old Imari oviform vases and covers, which went for £81 18s.

On the 19th Christie's sold the silver plate and objects of art of the Dowager Countess of Rosslyn and other properties, but the whole sale was of a most ordinary character, the only item worth notice being a Sèvres porcelain toilet service, painted with birds and flowers,

consisting of three toilet-pots and covers, an oblong plateau, a pair of double toilet-pots, with silver-gilt covers; and an oblong Rockingham tray, which went for £42.

The sale of the porcelain, faience, and majolica of the late Dowager Viscountess Esher held on the following day was of quite a different character. The porcelain and majolica, though not of great value, gave every indication of having been collected with a view to getting a representative cabinet of the different classes of ware.

The principal item in the sale was a magnificent portière of Genoese cut velvet, worked in a design of duplicated groups of various conventional flowers in brilliant colours on a cloth of a gold ground. It was secured for £199 10s. There were, too, a pair of Louis XV. ormolu candelabra that attracted some considerable attention owing to their beauty. They had branches for three candles, each fitted with old Dresden figures of a woman and a man, with porcelain flowers at the back. They fell to a bid of £120 15s.

Amongst the porcelain and faience might be mentioned an old Sèvres two-handled cup, cover, and saucer, painted by Fontelliau, £52 10s.; an early Hispano Moresque dish, with coat-of-arms in the centre, slightly cracked, £73 10s.; and a Dresden tea and coffee service, painted with birds in lake and scale pattern borders, £65 2s.

Messrs. Glendining's sale of coins and medals on January 24th and 25th included a collection of 18th century tokens, the property of a member of the British Numismatic Society. The coins sold were of a comparatively unimportant nature, but a few of the medals made good prices. Amongst these might be mentioned a New Zealand medal, with the rare date 1845-6, £4; another dated 1865, £5 17s. 6d.; an M.G.S. medal with seven Peninsular bars, £5 10s.; another with five bars, £4 15s.; and a Naval General Service medal with one bar, Cherub, 28th March, 1814, £10.

A silver pattern medal for Waterloo, similar to the ordinary medal, but larger, with edge impressed in usual type, Sir Thomas Lawrence, R.A., intended for officers, realised £7. This specimen was evidently presented to the President of the Royal Academy.

A VERY large proportion of the fine laces belonging to the late Dowager Duchess of Wellington were of

Lace Sale at Bearhill Park Brussels make. It is an interesting fact that there is a very distinct connection between the lace makers and lace sellers of Brussels and the Battle of Waterloo. Monsieur Troyaux, one of the best known lace men of Wellington's day, turned his large workrooms into a hospital and nursing home for English soldiers after the battle, and provided nurses, beds, linen, and other necessaries out of his own pocket. He was decorated and publicly thanked for his humanity, and though for many weeks his business was necessarily stopped, he was by no means a loser in the end, for English customers flocked to his shop for many years after, and bought all their Brussels lace from him. It is possible that many of the pieces sold in January at Bearhill Park may have been bought from

The Connoisseur

Monsieur Troyaux, as Catherine, first Duchess of Wellington, would naturally be amongst the first to give him her patronage. H.R.H. the Duchess of Albany and Prince and Princess Alexander of Teck were all present at the sale at Bearhill, and bid for many lots.

The pendant for which His Majesty the King paid £78 was very beautiful, being of gold, finely enamelled, and with a pendent pearl. A small miniature portrait of the Prince Consort was inside, and on the back the inscription: "From His broken-hearted Widow, Victoria R., 1861." It

will be remembered that the late Dowager Duchess was Lady-in-Waiting to the Queen for many years, and afterwards Mistress of the Robes.

Though most of the furniture at this sale was of the solid early Victorian type, there were a few pieces, apart from their association, which were of interest to the connoisseur, notably a pair of late 18th century fire screens, of satinwood, inlaid with

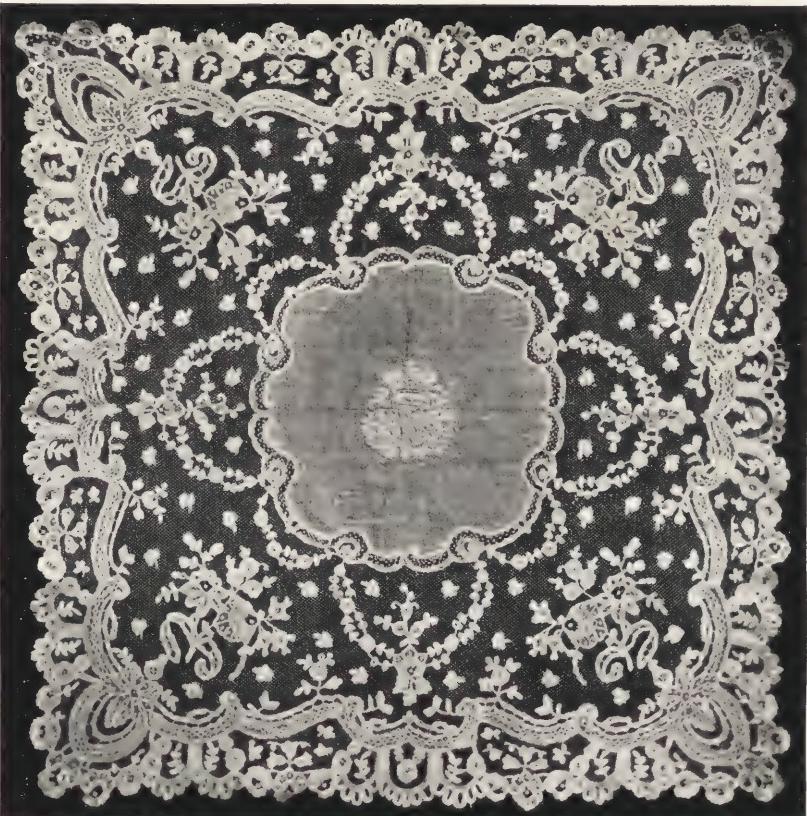
tulip wood, with sliding panels, beautifully embroidered on silk, in oval shape; these fetched £20. Around the lace, however, the chief interest centred. Contemporary with Waterloo, and of very fine workmanship, was an old Brussels wedding veil; it was 2½ yards square, and though in by no means good condition, fetched £20. A beautiful old applique flounce, sufficient to form an entire skirt, being 5½ yards long, was of unusual depth, 40 inches; this went for £11, and we congratulate the purchaser on having obtained a bargain. A shaped skirt, of the same lace, 54 inches deep at the back, fetched £7. Another beautiful old Brussels applique flounce, of which there were 9¾ yards, reached the sum of £23 10s.

An interesting feature of the sale was the large number of very fine lace, and laced-trimmed handkerchiefs, Brussels applique of the early 19th century, modern point gaze, finest Valenciennes edgings, several inches in depth, and modern Carrickmacross, all to be seen trimming the few inches of lawn or cambric, on which were the monogram, and occasionally the coat-of-arms, of the late Duchess and the earlier holders of the title.

Amongst the Italian laces the most interesting was a

very fine set, consisting of bodice trimming and sleeve lengths of fine old Venetian rose point. The great value set by connoisseurs on this type was satisfactorily demonstrated by the price, which realized £17 for this comparatively very small lot. Six useful pieces of Venetian flat point went for £7 5s.

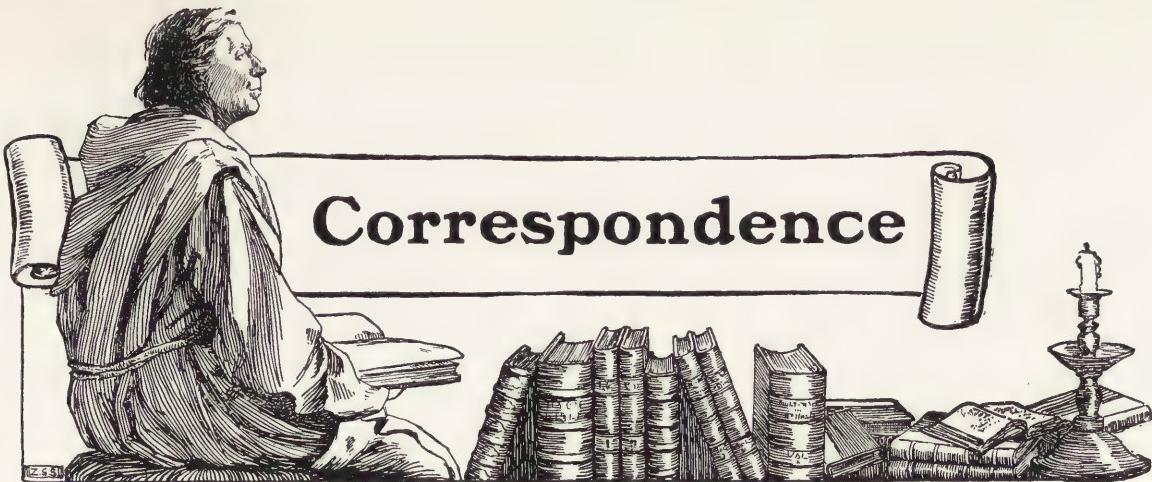
It was instructive to note the havoc wrought by wear and washing on the Carrick-



HANDKERCHIEF BELONGING TO THE LATE DUCHESS OF WELLINGTON
SOLD AT BEARHILL PARK, WALTON-ON-THAMES, JAN., 1905 OLD BRUSSELS APPLIQUE

macross lace, of which there were many specimens; though this lace is much in vogue just now, so wretched was its condition from the fraying of the cut linen that very low prices ruled.

An entire wedding veil, an unusually large piece to be made in this type, sold for £7 only. There was some fine black lace, but its unpopularity was clearly shown by the prices. Those who believe their fine Chantilly shawls or flounces are worth much, may be enlightened when they hear that for a black lace flounce, 36 in. wide and 5½ yards long, a scarf, a circular overskirt, and a half shawl, with a fichu, only £5 5s. was given.



Special Notice

READERS OF THE CONNOISSEUR wishing to have queries answered in the correspondence columns should send an enquiry coupon, which will be found in the advertisement pages of each number, together with letter stating explicitly the nature of the information required, and such details as may already be known concerning it.

Owing to the large number of enquiries which we receive, and the limited space at our disposal each month, only matters of general interest can be dealt with here, and it is impossible to guarantee a reply in the ensuing issue to any applicant; but every effort will be made to insert same promptly, and in every case strict order of priority will be observed.

In order to facilitate reference, the answers will in future be prefixed by a number, and not the initials of the queror as hitherto. A note of advice will be duly forwarded to each correspondent a few days prior to the publication of the issue containing the reply to his or her enquiry.

We would point out, however, that the identification or appraisement of a specific object of art cannot be conducted with any degree of accuracy from a mere written description, or even a photograph. In such a case it is advisable to send the object for expert examination, for which a small fee, varying according to circumstances, will be charged. When this is desired, full particulars should first be sent us, and all arrangements made before the article is forwarded.

All cost of carriage both ways must be paid by the owner, and articles can only be received at owner's risk. No responsibility will be accepted by the proprietors, Messrs. Otto, Limited, in the event of loss or damage to articles whilst in our possession, which should in all cases be covered by insurance. Valuable objects should also be insured against damage in transit, or if sent by post, registered. Policies covering all risks can be obtained through us at nominal rates on application.

Communications and goods should be addressed to the "Correspondence Manager," THE CONNOISSEUR, 95, Temple Chambers, Temple Avenue, London, E.C.

ANSWERS TO CORRESPONDENTS

Autographs

"Lord Tennyson."—4,882 (Haslemere).—The value of your letter written by Lord Tennyson in 1884 will depend upon the contents. A letter of Tennyson's may be worth a very large amount if it contain anything of special interest:—for example, a mere copy, unsigned, of the "Charge of the Light Brigade," in Tennyson's autograph, recently fetched £25. A letter of no particular importance, with length of a page and a half of writing, and signature, is worth about £2.

Old Documents.—3,997 (Cheltenham).—Parchment deeds relating to property, bearing dates subsequent to the reign of Elizabeth, unless they have Royal or very distinguished signatures, are of little value, except as old parchment. Earlier deeds, however, are esteemed by collectors.

Paris Balloon Letters.—4,571 (Liverpool); 4,624 (Shrewsbury).—These letters which, though interesting, are not very rare, are worth at the present time between 6s. and 10s. each, but in future years the value is sure to rise considerably.

Letters.—4,697 (Oxford).—The values of the letters you mention are approximately as follows:—Sir Charles Napier, 3s. 6d.; Ali Pacha, if autograph letter, signed, 10s.; but if, as is probable, merely signed, 5s.; Sir F. Adam, 2s.; General Hay, 3s.; Mavrocordato, 6s.; Miaulis, 6s.; Sir R. Church, Greek General, 3s.; Wm. Allen, Chemist and Philanthropist, 4s. With regard to the letter of Sir Walter Scott, we must see the contents before deciding in this case.

"William Pitt."—4,791.—Scraps of writing are always looked upon with great suspicion, especially those written in books, as so many are forged for the purpose of selling the books at a high price. If your verse signed "William Pitt" is really in the great Commoner's autograph, it is worth from 15s. to £1. The value of the Derby note is only a few shillings.

Bank Notes

Federal States of America.—4,647 (East Finchley).—A 50-dollar note issued by this Confederacy is of no importance. You do not give sufficient particulars of your English notes to enable us to reply to your enquiry concerning them.

Pontefract Bank.—4,234 (Wakefield).—The note in question is signed by John Seaton, Sons & Forster, who subsequently failed. Consult "A History of Banks, Bankers, and Banking in North Durham and North Yorkshire," by Maberly Phillips, F.S.A., on page 283 of which you will find an account of the Leatham family.

Books

Rogers' "Italy."—4,607 (Weston-super-Mare).—The value of the work at the most is £10, but it depends entirely on the state of the copy. The 1870 edition of Tennyson's *Holy Grail* is the first issued and is now worth about 30s. The same remarks apply to the poet's *Gareth and Lynette*, published in 1872. The value of Browning's *Fifine at the Fair* is about 5s. As you have only the first and second volumes of the famous litterateur's *Ring and the Book*, the value will not be great; the complete work being worth about 30s. An interesting article on Browning's *First Editions* appeared in the December number of THE CONNOISSEUR last year.

Shakespeare's Works.—4,967 (Wrotham).—The value of your copy is not more than a few shillings.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

BYAM-SHAW

CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

43 (Boston).—There are certainly no descendants in the male line of Sir Richard Gargrave, as by his marriage with Catherine, sister of Lord Danvers, he left only three daughters. It is possible, though improbable, that descendants of his half-brother, Thomas, may be still living. Many years ago a Mr. Gargrave, believed to be one of the descendants of the latter, was employed as parish clerk at Kippax. The story of the Gargraves is indeed a melancholy chapter in the romance of real life. For more than two centuries few families in Yorkshire enjoyed a higher position. Its chiefs earned distinction in peace and in war: one died in France, Master of the Ordnance to King Henry V.; another, a soldier, too, fell with Salisbury at the siege of Orleans; and a third filled the Speaker's chair at the House of Commons. The sequel offers a sad contrast to this fair picture. Thomas Gargrave, the Speaker's eldest son was hanged at York for murder, and his half-brother, Sir Richard, endured a fate only less miserable. The fine estate he inherited he wasted by wanton extravagance, and he at length reduced himself to abject want. "His excesses," according to Hunter's *History of Doncaster*, "are still, at the expiration of two centuries, the subject of village tradition, and his attachment to gaming is commemorated in an old painting, long preserved in the neighbouring mansion of Badsworth, in which he is represented playing at the old game of put, the right hand against the left, for the stake of a cup of ale." The close of Sir Richard's story is as lamentable as its course. An utter bankrupt in fortune and reputation, he is stated to have been reduced to travelling with the pack-horses to London, and was eventually found dead in an old hostelry.

46 (Edinburgh).—The angels supporting shields of Arms on the Corbels of Gothic architecture, cannot generally be regarded as heraldic appendages, being merely supposed to indicate that the owners have contributed to the erection of the fabric.

47 (London).—The wives and children of great officers of State, and of all those who derive their places on the scale of social precedence from official rank, have no consequent precedence, nor have the wives and children of archbishops and bishops.

52 (Salisbury).—Isabella, Duchess of Grafton, was only daughter and sole heiress of Henry Bennet, Earl of Arlington. She was reputed to be the most beautiful woman of her time, but it was in the Court of William, and not in that of Charles, that she reigned supreme, and was celebrated by all the wits and poets of the day. She married, when quite a child, the first Duke of Grafton, who was King Charles's natural son, by the Duchess of Cleveland. Her son Charles, the second Duke of Grafton, also inherited, in right of his mother, the Earldom of Arlington, and the Viscountcy of Thetford. Eight years after the death of the Duke of Grafton, who was shot at the Siege of Cork, in 1690, she married for her second husband, Sir Thomas Hanner, Baronet, the celebrated Speaker of the House of Commons, but by him had no issue. She lived to walk at the Coronation of George II., as Countess of Arlington in her own right, and died in 1722.

56 (Durham).—You will find Dodsworth's *Monasticon* the most complete account of English Monasteries, but you might also consult Browne Willis's *Mitred Abbeys and Conventional Cathedral Churches*. There are several editions of the former, the first edition being in three volumes, and the last, which you will find the most useful, in six folio volumes.

60 (London).—The Scotch Baronetcy to which you refer was created in 1628, and the grantee dying without male issue in 1651, the Baronetcy unquestionably became extinct. After an interval of a century and a half, the title was assumed by the grandfather of the gentleman now styling himself ninth Baronet, on the ground that there had been a re-grant of the baronetcy in favour of the original grantee's nephew. If this re-grant was ever made, it is remarkable that neither the above-mentioned nephew, nor his successors in the direct line, for several generations, assumed the title.

62 (Chicago).—The shield at York Minster—or a fesse gules and in chief three torteaux—is in the fifth window east, on the south side of the Nave, and contains the Arme of Coleville, an ancient Yorkshire family, whose founder was Willemus de Coleville, in the department of Calvados, a vassal of William de Percy, holding of him manors in Wheldrake, Goodmanham, Wetherby, as well as lands in Odenby, Lincolnshire, with Castles at Arncliffe on the Cleveland Hills, and at Dale, a narrow valley in the Hambledon Hills, near Byland Abbey.

67 (Liverpool).—Mottoes are very rarely found on ancient seals. There are not more than a dozen examples amongst the large collection of early seals, as well as numerous drawings and engravings in the British Museum.

70 (York).—Probably one of the oldest crests used by an English Corporation is one of the two borne by the Tallow Chandlers' Company, which is said to have been granted in 1463. Corporate bodies are generally regarded as having the right to carry the Arms of their founders, but on what principle they can use helmets and crests is a question not easily answered.



FOYER AT THE SAVOY RESTAURANT, LONDON



THE LAUNDRY MAID

By Henry Morland

(National Gallery)

Reproduced from Dickinson's
Centenary "Life of George Morland"

OLAM YAHVIAZ QINT

בָּרוּךְ הוּא יְהוָה

תְּהִלָּתְךָ כְּבוֹד מֶלֶךְ

מֶלֶךְ עַמּוֹתֶיךָ כְּבוֹד

מֶלֶךְ עַמּוֹתֶיךָ כְּבוֹד



Armorial China

By A. Meredyth Burke

PORCELAIN decorated with the coats-of-arms and crests of English families came into fashion in this country during the latter half of the eighteenth century, and it is to this period that most of the armorial china may be said to belong.

Owing probably to the strong Oriental character which is so noticeable in all the pottery and porcelain of Lowestoft, and to the fact that the existence of the Lowestoft manufactory coincided in point of time, uncritical collectors were led to the erroneous conclusion that all this ware was produced there. That this is at least partly inaccurate may be readily demonstrated.

In the first place, we find that, in most instances, the porcelain itself is clearly of Chinese manufacture, there being no difficulty in distinguishing the hard paste of Lowestoft from that of China, and so the question narrows itself into one of whether the pottery manufactured in the East was decorated at Lowestoft. On this point, Mr. Chaffers, who wrote voluminously upon the subject, quotes statements made in 1865 by people whose parents had been connected in past years with the manufactory of Lowestoft to the effect that "nothing passed out of the factory but what was made in it, and that no manufactured articles were sent there to be painted, but that

every article painted at the factory had been previously made there." If these statements are to be relied upon, the porcelain made in China was doubtless also of Oriental decoration.

Mr. Jewitt, however, is of opinion that some of the productions of the Lowestoft works were painted there on Oriental body.

The late Sir Wollaston Franks was inclined to believe that all the armorial ware found in this country was both made and decorated in China, and his own collection, which now forms part of that in the British Museum, is labelled "Chinese Porcelain made to the order of English and other European families in the seventeenth and eighteenth centuries, and often bearing their coats-of-arms. This ware is often wrongly attributed to Lowestoft."

Professor Church, too, has little faith in "Lowestoft," and in his work on English porcelain, says that "Lowestoft China" has been given without any warrant to a vast quantity of hard paste Oriental porcelain which was made to order for the English buyers, and frequently decorated with coats-of-arms, mottoes, and other designs of European origin.

The present writer, however, is strongly of the opinion that there are a few examples of armorial china both made and emblazoned in England



NO. I.—VASE WITH CREST

which present the various characteristics of Lowestoft work. Mr. Jewitt partly supports this view, and suggests that there are many specimens in existence of armorial china in which the body is undoubtedly of Lowestoft ware. He gives us an example of a coffee cup which is a very good sample of Lowestoft heraldic decoration. It is part of a set made for the celebrated writer, the Reverend Robert Potter, Prebendary of Norwich and Vicar of Lowestoft, and it bears his arms.

There is a romantic story associated with the origin of the Lowestoft porcelain factory, the literal truth of which cannot be vouched for. About the middle of the eighteenth century, when

esteem by the makers of Delft ware, and he so impressed the owner of the land with his views as to the value of the treasure, that the latter made diligent enquiries and proved the truth of Van Der Huvel's assertions. Indeed, it is said, that within a couple of years the lucky owner of the formerly almost valueless land had amassed a considerable fortune as a result of the discovery. In 1756, Mr. Hewlin Luson established a porcelain factory at Gunton Hall, which is supposed to be close to the spot where the Dutch sailor found the Delft-making soil, and for some time, this manufactory was so successful that the jealousy of other makers of ceramic ware was aroused. Indeed, it is stated that Mr. Luson's



No. II.—TEA CADDY



No. III.—CANDLESTICK



No. IV.—MUG

Lowestoft was still a small fishing village, a Dutch vessel was wrecked off the coast, and went down with all hands, with the single exception of a sailor named Van Der Huvel, who contrived to reach the shore more dead than alive. He was picked up by the owner of the soil, who gave him shelter and maintained him until such time as he could find a vessel in which to reach his own country. Unwilling to be a burden to his benefactor, he offered to work in the fields, and at one time was engaged, with a number of men, in digging the foundations for some new farm buildings which were to be erected. On noticing the peculiar character of the whitish earth which he turned up with his spade, he mentioned that, in his own country a similar kind of earth was held in high

workmen were bribed to spoil the products of the factory.

Mr. Hewlin Luson was succeeded by Messrs. Walker, Brown, Aldrew, and Rickman, who, in spite of many difficulties, due to the animosity of the owners of competing factories, produced a considerable quantity of very excellent porcelain, which is said to have rivalled that of the Orient in beauty of outline and pattern as well as in the quality of material. At the outset this firm was not in possession of certain important secrets connected with the mixing of the ingredients from which the porcelain is made, but one of the partners, Mr. Robert Brown, retaliated upon those unscrupulous competitors who had bribed his workmen, by visiting one of the London factories in

Armorial China

the guise of a journeyman potter. Having obtained an engagement in a factory, he bribed the foreman, who concealed him in an empty barrel in the mixing room, where the occult processes of the manufacture were carried out by the principal himself. Having secured his object undetected, he resigned his position and returned to Lowestoft with such valuable information that the factory in Bell Lane soon became famous for the excellence of the porcelain produced.

It is possible that some parts of the story of Van Der Huvel and of Mr. Luson and of the enterprising adventure of Mr. Robert Brown may be apocryphal, but it is highly probable that there is at least a substratum of truth in the romance.



No. V.—VASE WITH COAT-OF-ARMS

It may be noticed that on much of the Lowestoft china a rose is used on the decoration. This has been attributed to the fact that on the town seal a full-blown rose appears, but as it is not an heraldic rose that is used, it seems more probable that the prevalence of this decoration on the Lowestoft china may have been due to some other cause; indeed, when it is remembered that one of the finest of the Lowestoft workers was a French refugee named Rose, who had left his native land during the troublous times of the Revolution and had settled in Lowestoft, it seems likely that he may have used the rose as a signature for his work, since at Lowestoft it was not customary to place any ordinary



No. VI.—SALT-CELLAR

No. VII.—CUP AND SAUCER

No. VIII.—JUG

distinctive mark upon the porcelain there manufactured.

Oriental armorial china, produced in response to European orders, was chiefly manufactured during the reign of Kang-he, for most of the specimens now available apparently belong to this period, and it was during the same epoch that it became the fashion in our own country for well-to-do families to have their arms emblazoned on their china. This porcelain was, no doubt, brought over by the East India Company's ships, there being no direct communication at that time with the Far East.

Example No. v. is emblazoned with the arms (Quarterly first and fourth sable a fesse dancettée argent, billettée, between three lioncels rampant guardant, of the second, each supporting an altar, or, flaming ppr., for Smijth; second and third, or, a bend, vair, cotised, gules, for Bowyer. Crests: a salamander in flames, ppr., for Smijth; on ducal coronet, or, a heraldic tiger, segreant, argent, for Bowyer. Motto: *Quâ pote lucet*) of Sir Charles Smijth, fifth baronet who was High Sheriff of Essex, in 1761. He married, in 1760, Elizabeth, daughter of John Burgess, of London, and, dying without issue in 1773, was succeeded by his brother, the Rev. Sir William Smijth. The family of Smijth are descendants of John Smijth, of Saffron

Walden, who, according to tradition, was a descendant of Sir Roger de Clarendon, knight, natural son of the Black Prince, and was Sheriff of Essex and Herts. during the reign of Henry VIII. He married Agnes, daughter and heiress of the ancient family of Charnock, Co. Lancaster, and had with four daughters, two sons—the eldest of whom, Thomas, a very learned and eminent person,

who filled the office of Secretary of State in the reign of Edward VI., was thrice accredited Ambassador to France in the reign of Elizabeth, and, subsequently, Secretary of State in the same reign. Sir Thomas Smijth represented the County of Essex in Parliament, and died without issue in 1577, when his fortune and estates devolved upon his brother George, for life, styled of Ankerwycke Priory, Wyrardisbury, Bucks.



No. IX.—CABINET WITH ARMORIAL CHINA IN MR. FARNHAM BURKE'S COLLECTION

The tea-caddy (No. ii.) bears the arms (Argent two bars, gules, on a canton of the second, a lion pass. guard. or) of Lancaster of Westmorland, but the crest (a demi sea-horse, ppr.) is not that usually borne by the family.

The candlestick (No. iii.), which is of very rare pattern, is decorated with the following arms: Azure, a chevron, or, between three swords erect, ppr.; crest: a demi griffin segreant, or, holding in the dexter claw a sword, erect, ppr. These arms are not given in any armorials that the writer knows

Armorial China



NO. X.—ARMORIAL CHINA IN MR. FARNHAM BURKE'S COLLECTION

of, but it is quite possible, notwithstanding, that they are the correct cognizance of some English family.

The mug (No. iv.) bears the arms: Argent a cross gules in first quarter an eagle displayed Sable, and are difficult to identify. They are somewhat like two English coats, but do not quite agree.

The jug shown in No. viii. is decorated with the arms (Gules an eagle displayed, or, on a chief argent, a mount, vert, thereon three pear trees, ppr. fructed of the second; crest: a demi-lion rampant, or, murally crowned azure, holding in the

dexter paw a laurel branch, slipped, ppr.) of the family of Aquitor, of London.

The cup and saucer (No. vii.) belonged to the family of Cooke, of London, and bear the arms: Paly of six, gules, and sable, three eagles, displayed, argent, with the wife's arms impaled; crest: a demi eagle per pale, gules and sable, with wings displayed and ducally crowned, or.

The salt-cellar (No. vi.) bears the arms (or, a fess chequy azure and ar. surmounted by a bend engr., and in chief a rose, gules; crest: a dove with an olive leaf in its beak, ppr.; motto: *Sola juvat virtus*) of Stuart, of the family of Lord Blantyre.



NO. XI.—ARMORIAL CHINA IN MR. FARNHAM BURKE'S COLLECTION

The Barony of Blantyre was created on July 10th, 1606, and became extinct on the death of Charles, twelfth Baron Blantyre, who was a representative peer and D.L. for the counties of Lanark and Renfrew. He was born in 1818, married in 1843, Lady Evelyn Leveson-Gower, second daughter of George Granville, second Duke of Sutherland, K.G., and died in 1900. His father, the eleventh Lord Blantyre, was accidentally killed during the conflict at Brussels, in 1830.

There are several fine collections of armorial china in this country, and of these probably one of the most complete is that which is in the possession of Mr. Farnham Burke, Somerset Herald, who has kindly allowed the reproduction of several of his specimens for the purpose of illustrating this article. Mr. Farnham Burke's collection, though consisting of several hundred pieces, includes few duplicates, and is confined to porcelain bearing English coats-of-arms and crests.

Pictures

The Portraits of David Garrick

To the physiognomist who happens to be a patient observer of life and manners, collective portraiture of byegone celebrities forms a fascinating and profitable study. Viewed in chronological sequence, the counterfeit presentments of a great personality can be made to elucidate, to supplement, and in some cases to traverse, the verdict of contemporaries. Even the very evasions and reticences of the portrait painter have their significance—they speak trumpet-tongued of personal defects and the vanity of the sitter. Few there be like Cromwell, who desire to be shown with all their warts. Take the case of David Garrick. In all Roscius must have sat for at least fifty portraits of one kind or another—Bromby's list shows that at least thirty-four of them had been engraved before the close of the eighteenth century; but out of this formidable number one cannot fix upon more than half a dozen examples which deal straightforwardly with the tininess of the man. Seemingly not content to go down to posterity labelled by Churchill as the genius whom the divine radiance made, histrionically speaking, six feet high, Garrick must have a cubit added

By W. J. Lawrence

to his stature, and Gainsborough must be the man to perpetuate the falsity. But "little Davy" he was, and "little Davy" he remains. And he might surely have solaced himself with the reflection that in the matter of inches he had (as a curious old silhouette preserved by Ireland evidences) a trifle the advantage of that other great genius of his age, his friend honest Will Hogarth.

All things considered, it is a somewhat heavy task to seek for the man Garrick in his portraits, but physiognomists may take heart, encouraged by the reflection that safety lies in numbers, and that in the multitude of counsellors there is wisdom. The deficiencies and omissions of one painter may be repaired by the observations of another, and even the indifferent portrait by some honest mediocrity may add its mite to the sum-total of knowledge.

For indifferent portraits of Garrick there is an abundance of excuse. Probably no man ever lived whose features were more difficult to transfer to canvas. Spoken of characteristically as "a great fidget," he was utterly lacking in repose. He had a preternaturally active mind, whose moods



DAVID GARRICK, AFTER POND

The Connoisseur



DAVID GARRICK, AFTER LISTARD

were perpetually mirrored in his mobile face; and to the painter it was literally a case of catching the fleeting moment as it sped. To such a hydra-headed being nothing less than a cinematograph could have done full justice. This peculiarity of Garrick's, although largely inborn, was accentuated and intensified by the practice of his art.

It must be remembered that in the days before gas found its way into the theatre the art of the stage made frank appeal to the emotions and to very little else. Pictorial congruity or secondary aesthetics were but ill-considered. The drama was still in its rhetorical period, and in acting breadth was the one thing aimed at. Effects were attained by orotund delivery, large and sweeping gesture, and by exaggerated face play. The method was in keeping with the ill-lit theatre of the times, for most assuredly in the dull gleam of the old tallow dips and smoking oil lamps stippling (such as the delicate by-play of to-day) would never have got over the footlights. Blessed with a marvellous fluidity of temperament, a heritage from Gallic

forbears, Garrick was a born actor, whose art ever kept fresh and natural. His features were inherently plastic, but the practice of his art developed the muscles, and gave him readier and more mechanical command of emotional expression. On this point a thrice-told tale comes in pat. It relates to Hogarth's pen-and-ink sketch of Fielding, a posthumous portrait, and the only one in existence of the mordant writer, whom Byron once dubbed "the prose Homer of human nature." Tradition has it that to assist Hogarth's memory Garrick obligingly assumed the features of the dead novelist, and for once sat composedly while his friend completed the sketch.

The consensus of latter-day opinion goes to show that the story is apocryphal, but its existence pays generous tribute to Garrick's powers. Moreover, there seems good reason to believe, not only that little Davy had a well-nigh unexampled command over his facial muscles, but that he was given when in a pranksome mood to play tricks upon his painters. Northcote used to relate that he once heard the actor tell Reynolds how he had on one



MR. AND MRS. GARRICK, AFTER HOGARTH

Portraits of David Garrick

occasion utterly confounded some second-rate dauber. Every time the painter looked away from his sitter, Garrick assumed a different cast of countenance, with the result that the task of transferring the player's features to canvas became utterly hopeless. Unfortunately, your good anecdote is too readily transferable to be taken as evidence, and it is by no means re-assuring to find the same story told of Edwin, the Bath comedian, and the precocious Lawrence.

But Williams, Sir Thomas's biographer, in relating it, is careful to point out that the trick was a stale one, and had never been played "with more quiet humour than by Garrick and Foote upon the simple Gainsborough, when he first came to London. Poor Gainsborough stood with his hands in his waistcoat pockets, watching the two, to him unknown, gentlemen, downstairs; and when the door was shut, he began to mutter to himself, 'Rot those two fellows! I begin to believe them two rogues; as to that little fellow, he has everybody's face but his own.'"

How little credence can be placed in this version is shown by

the fact that Gainsborough had made the acquaintance of, and painted, Garrick considerably before he deserted Bath to settle in London. Apparently what gave rise to the story was the statement made in 1788 by the anonymous contributor of the painter's obituary notice to *The Gentleman's Magazine*, that he had heard Gainsborough say "he never found any portrait so difficult to hit as that of Mr. Garrick; for when he was sketching in the eyebrows, and thought he had hit upon their precise situation, and looked a second time at his model, he found the eyebrows lifted up in the middle of his forehead, and when he a third time looked up, they

were dropped like a curtain close over the eyes; so flexible and universal was the countenance of this great player."

There is no hint of *malice prepense* in this, a plain statement of the difficulties presented by a rare personality. As a record it is in some slight measure substantiated by an allusion in Gainsborough's letter to Garrick, written from Bath in June, 1772. After notifying the actor of the dispatch of a portrait of his

diminutive self as a present for Mrs. Garrick, he concludes by wishing "that you may long continue to delight and surprise the world with your original face, whilst I hobble after with my copy."

Strange to say, while no reasonable grounds exist for believing that Garrick ever played any deliberate trick upon Gainsborough, chroniclers of art gossip accept the story unreservedly. Some of them have gone so far as to make serious search for the portrait painted under such difficulties. Garrick sat in all to Gainsborough for some five pictures, and if there be any truth in the legend, the

earliest must be the one looked for; but the only portrait of the actor by the artist giving colour to the story—the striking kit-cat in the senior common room at Christ Church College—is unmistakeably a late one. In this Garrick, play-book in hand, looks straight at the spectator with a mysterious wildness of aspect, and a perplexing irregularity of feature.

Probably because it was about the earliest painted, Fulcher associates the story with the celebrated picture in which an elongated presentment of little Davy, all aglow in scarlet and blue, is seen leaning with an easy grace that hints of patronising condescension against a "term" of Shakespeare. Painted



GARRICK AS RICHARD III., AFTER DANCE

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in 1765, this is the picture that Garrick, in a grateful moment, promised to present to the corporation of Stratford, but with characteristic parsimony eventually left them to pay for. Imagination and the gloss of refinement has to a large extent entered into its composition ; but one has only to look at the super-subtle face, with its air of Voltairean delicacy and distinction, to become convinced that no serious extrinsic difficulties waylaid the artist in its painting.

After what has been said, it need give no occasion for surprise that Hogarth, well as he knew his man,

its way into the Royal collection, the picture was eventually engraved. Under the circumstances criticism stands silenced, but one cannot but regret the contretemps.

Garrick was justified in his desire to see himself perpetuated in association with his lady. He was one for whom the raptures and the roses had had some allurement, and assuredly the serenity of his career at its meridian owed much to Mrs. Garrick's ideal qualities as a helpmate. In nothing did the great actor show to more advantage than in his



GARRICK BETWEEN TRAGEDY AND COMEDY, AFTER REYNOLDS

failed to make him live again on canvas. Commissioned in 1752 to paint the actor and his wife, he began badly by boldly appropriating a conceit which Vanloo had initiated in his picture of *Colley Ciöber and his Daughter* some twelve years previously. When the whole was completed, Garrick was so little pleased with his own portrait that he expressed his opinion without mincing his words, and Hogarth, in his sturdy way, closed the dispute by dashing his brush across the offending features. The picture lay for years neglected in the painter's studio, but on his death, Mrs. Hogarth sent it, without demand, to Garrick. The damaged eyes were clumsily repaired by some vile dauber, who seemingly neither knew how to draw nor to paint, and in this defective state, after finding

domesticity, and it is in keeping that pictures of this husband and wife who began and ended as lovers should not be wanting. In 1773 Sir Joshua made the two the crowning feature of a reposeful landscape ; and Zoffany portrayed them for us, *vis-a-vis*, enjoying a quiet game of picquet under their own roof-tree. Zoffany's capital picture is now in the Shakespeare Memorial Gallery at Stratford. Although giving little better than a half-length portrait of the actor, the artist contrives to impress upon us the fact that we are undoubtedly looking at a small-built man. Moreover he has paralleled the achievement in his kit-cat of Garrick in a dark grey coat—a portrait remarkable for the sadness and sobriety of its features—now in the National Gallery of Ireland. A specialist in his art,



GARRICK LEANING ON THE BUST OF SHAKESPEARE, AFTER GAINSBOROUGH

Zoffany ranks high as an exponent of the genus player, and Garrick had no better pictorial panegyrist. No portrait of little Davy in character gives half so definite an impression of the actor's illuminative facial powers as the masterly Abel Drugger in Zoffany's *Scene from the Alchemist* (1772). As a matter of fact, interesting as they are to the student as bald records of a transitional and frankly non-pictorial period, the character portraits of Garrick are simply intolerable to the modern aesthetic sense. Crude make up, unpicturesque attire and abounding anachronism might have passed muster in an age of candle-lighting and carelessness, but transferred to canvas and examined by the search-light of Progress, they stand revealed in all their tawdriness. In painting Garrick and Mrs. Pritchard in "Macbeth" (1768), Zoffany did his best with the materials at his command, but the diminutive Thane in the capacious attire of a Hanoverian officer is surely a sight for gods and men!

No good purpose would be served by dwelling at length on the various character portraits of Garrick, and if I halt for a moment before Dance's



GARRICK AS STEWARD OF THE STRATFORD JUBILEE
AFTER VAN DER GUCHT



DAVID GARRICK, AFTER HUDSON

presentment of his *Richard III.*, it is that I may preserve a charming anecdote associated with it. Immediately after painting the picture for Garrick at a stipulated price, Dance went to dine one afternoon with the actor and his wife, and in the course of conversation coolly assured them that he intended going back on his bargain, as Sir Watkins Williams Wynn had offered him a substantial advance on the price, which he had accepted. To Garrick one portrait more or less was a matter of indifference, and he received the staggering intimation with well-bred aplomb. But poor Mrs. Garrick had already seen the new portrait of her hubby in her mind's eye on the walls of her dining-room—in fact, she had re-arranged the pictures so as to give it a place of honour, and her ill-concealed vexation gave little Davy a pang. With the withdrawal of the cur of a painter he did his best to throw oil upon the troubled waters, and assured his pensive helpmate that before another day had passed she should see the blank space filled by a much more charming picture. Without saying anything further about his intentions, Garrick set

Portraits of David Garrick

about ordering a very ornate and expensive mirror, and next day, when this had been secretly put in position, he gallantly led his wife up to the spot that she might see the handsomer picture—in a reflection of herself. Fate eventually paid Dance out in his own coin, for she so ordained it that in after years the picture, when engraved, should be stupidly ascribed to Sir Joshua Reynolds.

Viewed in the aggregate and in chronological sequence, the private portraits of Garrick reveal much that was characteristic. In standing before the canvases one fails, on the whole, to become imbued with the impression that one is looking at the greatest actor of his time. Now and again (as in the spoilt Hogarth) some trick of gesture hints of the footlights, but very rarely do the features speak eloquently of the sitter's vocation. It is mostly the wit and polite gentleman that stands revealed. In all probability the impression is a correct one, for Garrick took his place with ease and distinction among the brightest spirits, literary, artistic, and social, of his age. He maintained the dignity of the profession of which he was leader, not by obtruding its distinguishing qualities into the drawing room, but by gaining respect for himself as a man. Few good actors, whose technique had been a matter of laborious acquirement, could have done this; the dyer's hands generally show the marks of his labours. We must remember, however, that Garrick attained his position at a single bound, and held it, without effort, for over thirty years. Actor by instinct rather than by art, his powers were hypnotic rather than convincing. His was not an introspective age, and from first to last study and reflection had little to do with his hold upon the public. Look at the portrait by Pond, which bears indications of having been painted at an early stage in Garrick's

career (the painter died in 1758). Observe the alert, full-orbed, deep-seated eye, the masterful nose, the wide, histrionic nostril, the full and flexible lips. Life itself is not more contradictory than this face, for it shows at once strength and weakness, decision of character and plasticity of temperament. Not only that, but observation and receptiveness—in fact, all the qualities that made Garrick universal as an actor—are indicated here. One remembers well how Reynolds, in 1761, borrowed an idea from Hogarth's print, *Canvassing for Votes*, in order to convey in his famous picture that his friend, little Davy, had hearkened to the diverse allurements of Melpomene and Thalia without declaring his allegiance to either. But Garrick was no mate for the sombre lady, and was wise in trifling with her affections. Tragedian in the sense that John Kemble or Edmund Kean was tragedian, he certainly was not. His outlook on life was not strenuous enough to permit him to act Coriolanus with the one or Othello with the other. Where thought was essentially superficial there could be little sublimity of passion.

Only two of the private portraits of Garrick reveal the actor

in superlative degree—Hudson's fine work painted about 1769, and the interesting chalk drawing by an unknown artist, formerly in the possession of Charles Kean. The one shows the character actor, the other the comedian. By fusing the two one arrives at the secret of Garrick's boasted universality, for an actor possessing these qualities would have an extensive range, and could fly at all sorts of game.

As indicative of the care taken by Hudson in painting the above-mentioned portrait, it is noteworthy that he shows the player attired in the famous "Garrick" wig, remarkable for having five curls on either side. Adopted by Roscius in the meridian



DAVID GARRICK
FROM A CHALK DRAWING BY AN UNKNOWN ARTIST
FORMERLY THE PROPERTY OF CHARLES KEAN

The Connoisseur

of his career, it was taken up by many of the *beau monde*, who thus paid little Davy the sincerest form of flattery.

Just as the collective portraiture of Peg Woffington reveals gradual artistic developement with correlative moral degeneration, so the portraiture of Garrick tells of the chastening and disciplining of a soul by earthly purgation. Unlike Edmund Kean, whose genius was allied to madness, his was the genius of sanity. Success, so far from upsetting his mental balance, led to positive developement of character. Although distinctly to be reckoned among those for whom in their youth the primrose path of dalliance had had seductive appeal, his natural instincts towards domesticity triumphed, and proved his saving grace. You may search the eighteenth century from end to end, but you will find few things more beautiful than Garrick's married life. Nothing was lacking to make it perfect but the music of prattling voices and the patter of tiny feet.

In tracing this gradual change in the man by means

of his portraits, one must be careful not to confuse the purely mechanical developements, due to practice of stage art under specific conditions, with the indications that are entirely spiritual. A casual remark of Dr. Johnson's conveys to us that in later life Garrick looked a decade older than his years owing to the wear and tear of his features by vigorous and unceasing face-play. With the loosening of the muscles came a puffiness and a rotundity that somehow recalls Fechter. In spite of this, one notes that as the vivacity and exuberance of youth die out the face acquires firmness and a certain philosophic serenity. Reynolds's kit-cat of David Garrick, painted in 1776, at the close of the great actor's career, shows us a man who was emphatically ennobled by his calling, a man who had lived a well-lived life, and lived it to the full. It forms an admirable corrective to the views of those who can see in the *coulisses* nothing but a breeding place for feather-headed vanity and woeful instability of character.



DAVID GARRICK IN 1776, AFTER REYNOLDS





J.S. Liotard Pinx.

Ia. M^cArdell Fecit.

Published by I.M. Ardell according to Act of Parliament 1754 & Sold at y^e Golden Head in Covent Garden.

MISS LEWIS

From a Mezzotint Engraving by J. McArdell
After the Painting by J. S. Liotard

PIERRE DE LA CHAISE

PARIS 1619 (estimé) 1620 (au moins)
vers 1620 (estimé) 1620 (au moins)



The Hepplewhite Period

Part III.

By R. S. Clouston

SINCE the preceding articles on this subject were written, a very considerable addition to our knowledge of some of the old furniture makers has been supplied by the research of Miss Constance Simon. George Hepplewhite, probably the founder of the firm, died in 1786, and the business was thereafter carried on by his widow Alice under the style of A. Hepplewhite and Co.

This partly explains many of the difficulties already treated of as to the authorship of the *Guide*. The idea of publishing could scarcely

have been conceived and carried out in the year that lay between Hepplewhite's death and its issue, though it is certain that some of the plates—and possibly many of the drawings—were done almost at the last moment, for, while some of the engravings are dated July 2nd, 1787, others bear the dates of September 1st and October 1st. If we suppose that George Hepplewhite had for some time before his death projected such a book and collected or prepared a great part of it, it is easy to understand how his widow, who probably knew as little of design as of practical



HEPPLEWHITE KNIFECASES



VICTORIA AND ALBERT MUSEUM

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cabinet making, should include many drawings which a more artistic judgement would have relegated to the waste-paper basket. That there was no designer of any eminence in the Hepplewhite firm after 1787 is fairly evident, for the book differs from every other of its kind in being the only one which reached a third edition in a form practically unchanged. There are two additions in 1789 which are quite worthy of the best of the authors, and, as they coincide with the style of the most pleasing of the decorative work, were most probably done from drawings made some time before, whereas these added in 1794—Attempts at the newer style of Sheraton—are practically without merit. These were probably inserted as an answer to Sheraton's sneer at the style of the book, which, he said, had "caught the decline." As such, or indeed as anything, they are utterly unconvincing, the best and obvious answer to his ill-tempered criticism was that, even after the Drawing Book appeared, the public called for (and bought) a large third edition of the *Guide*.

Apart from the fact that much of Sheraton's work very closely resembles Hepplewhite's, it is certain that when he made the remark, the style was far from being moribund. As we have seen, it was comparatively new in 1787, and the immense amount of pieces which are still in existence conclusively prove that it was by no means a passing fashion. The style, like most others of the century, was taken from the French, but whereas Robert Adam, who led the way to the new departure, can often barely be separated from his models, the Hepplewhite school was distinctly English. Adam designed furniture for over thirty years, yet there are comparatively few examples extant, and only scattered specimens of his more purely French designs, which did not appeal to the ordinary Englishman till they were, so to speak, translated into English by the Hepplewhite workers. If we take into account the comparative fragility of the structure in the Hepplewhite period, there was probably more furniture made in this style than in any other of the century, not excepting the Chippendale ball-and-claw epoch. It is, however, by no means certain that the fashion lasted longer, for the wealth of the country had doubled, and buyers of good furniture were to be found among a class who could not have afforded to purchase expensive articles fifty years before.

Among the designs which occur in the first

edition and were afterwards replaced by others, is the oval-backed chair alluded to while speaking of the criticisms on Chippendale's ribbon back pattern; it has indeed every fault of construction mentioned by these critics with a few new ones added, for not only is a Prince of Wales' feather substituted for the ribbon in the splat, but, regardless of comfort as of structural correctness, a knot of ribbon which might have come straight out of the third edition of the *Director* is superimposed on the top of the back. There is no denying that with all these faults the chair in question had both grace and distinction, but so had Chippendale's ribbon backs. That this design should have escaped the adverse criticisms of the men who poured withering scorn on Chippendale, may possibly be accounted for by its non-appearance in the third edition. When a fault is acknowledged—and it is only fair so to look upon the exclusion—it is ungracious to insist upon it; but A. Hepplewhite & Co., while excising this specimen, retained others every whit as wrongly constructed but without the same claim to beauty.

On plate 8 of the third edition is a chair immensely worse in design, and quite as bad from the point of construction. For sheer madness of conception Chippendale never approached, and even Johnson did not surpass it. The central ornament of the splat is a vase of flowers—not carved in relief on a flat surface, but separate. Two snakes are represented as writhing up this vase, and everything in the design, including even the side supports of the back, twists and twirls in a confused and utterly unsatisfying manner, so that in this instance, though there is neither feather nor ribbon, we have not only flowers—the slender stalks of which are unprotected by any backing—but leaves and drapery treated in the same manner. Hepplewhite's use of drapery, which he hangs in festoons or allows to drop by the side like the end of a curtain, is surely as constructively wrong as the employment of ribbon for the same purpose. The fact is, that none of these men looked at design from a scientific point of view, and it is unfair to lay too much stress on what were universal faults of the time, and which, perhaps, though we now consider them wrong, may very possibly be looked at with more lenient eyes by our successors in criticism.

I cannot, however, avoid pointing out that, while Chippendale has met with a storm of abuse there is an absolute chorus of satisfaction when Hepplewhite's works have been considered. If

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blindness is inexcusable in a critic, what shall be said for the partial blindness which sometimes distorts and at others sees everything rose colour?

It is an easy and indeed a thankless task to find fault, and if I seem to lay too much stress upon Hepplewhite's shortcomings, it is because I would clearly point out his many excellencies. At the same time, it appears to me that whereas Chippendale has been judged on the actual designs in the *Director*, Hepplewhite has been spoken of more as regards the numberless fine specimens of the style still extant than from his book. It is at least worthy of remark that many such pieces in the style known by his name are both more important and more correct than the designs given in the *Guide*. It seems to me that in chairs this is particularly the case even when every allowance is made for bad drawing and faulty reproduction.

The style, when the *Guide* appeared, was still to some extent in its infancy, and though George Hepplewhite probably had much to do with its inception, it did not reach its real climax till a considerable time after his death.

In any case the fact remains that the style was carried on for a considerable time after the publication of Sheraton's *Drawing Book*, which often occasions the greatest difficulty in assigning particular pieces to their proper maker. Though Hepplewhite design, in its most typical form differed widely from much of Sheraton, it must be remembered that not only did the styles overlap, thus

mutually affecting each other, but a considerable part of Sheraton's work, despite his flourish of trumpets, was directly formed on that of his predecessor; the square-backed chair, for instance, on plate 6 of the *Guide* is one of the phases of Hepplewhite design which, in an actual piece, would usually be ascribed to Sheraton. There is not even a trade mark to go by. Sheraton used the shield-back shape, the ostrich feather and the carved drapery so often found in Hepplewhite, while in the legs of chairs and other furniture, the spade foot, the turned-out toes, the round leg and the square taper are common to both. Some of Hepplewhite's furniture, as has been said, is so widely different in design and conception, that there can be no confusion; at other times there is a grace and daintiness—a sort of refined gaiety—lacking in Sheraton's formal and somewhat sombre precision, while it must be admitted that there are examples which could not possibly be by Sheraton, because he was incapable of such faulty design.

Attempts have been made to differentiate between the two men when they most closely resemble one another, not, I think, with any great success. A recent writer has stated that a shield-back chair by Hepplewhite can be distinguished from one by Sheraton by the small convoluted ornaments at the junctions of the uprights with the shield. Even if this were invariably so, the presence or absence of a piece of carving half the size of a pea would barely be reason enough to assign a chair to one



HEPPEWHITE CABINET

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or other maker. Every additional curve, large or small, would certainly suggest Hepplewhite as the designer, but he also, as on chair 1 of plate 6, omitted this ornament. With the later work of the firm as shown in the chair backs on plates 12 and 13 of the third edition, there is evidently still greater difficulty, for the twelve designs given are all of them obvious attempts to design in Sheraton's manner, the chief difference being, that whereas Sheraton's are good, few of these have anything to recommend them. In dealing, therefore, with actual pieces of furniture, it is safer to speak of periods than of men except where there is something peculiarly distinctive: and even this is more or less uncertain, for much of the Hepplewhite furniture which, judging by the *Guide*, we would date before 1790, was very possibly made in the early years of the nineteenth century.

The cabinet illustrated is a case in point; in general characteristics it more closely resembles what we are accustomed to speak of as Sheraton, yet, as far as published designs go, the shape of the legs is distinctive of Hepplewhite, as will be seen by reference to the urn stands on plates 55 and 56 of the *Guide*.

Hepplewhite did little for the evolution of the sideboard, in fact, like Chippendale, he retarded it; of the six designs given four are simply sideboard tables, being without drawers and lacking even the back rail brought in by Adam many years before. The two which might be called sideboards are precisely similar in construction, having a long shallow drawer in the centre, at each side of which are two narrower drawers which do not reach half way to the ground. This is the more remarkable as Shearer—who was at all events friendly with the firm—was designing, in 1788 and very possibly before, sideboards of the construction afterwards universally adopted. Hepplewhite's sideboard tables are much more beautiful and impressive articles than his sideboards, though one or two of them may be thought to err on the side of over-ornamentation. Hepplewhite we know from his book numbered George IV.—then Prince of Wales—among his clients and it is probable that his customers were chiefly among the rich. A sideboard table with its proper accompaniment of pedestals and urns is more suited to large rooms than to small, and though Hepplewhite did not even in this instance completely forget the man with limited means and limited room, it is evident that he did not take kindly to the new ideas. His pedestals

and vases are among the most taking of his designs, and he shows what he considers to be their importance as furniture, not only by giving six different drawings for them, but by showing them in the plan of a room furnished as he considered it should be. A similar article to the urn is the knifecase, of which two examples in the South Kensington Museum are reproduced; in Hepplewhite's plan he places square knifeboxes on the sideboard, but the urn shape is very much more distinctive of the man.

The urn, as a decorative shape, was largely employed both by Hepplewhite and others of his time, not always with the best results; it is not a very appropriate design when applied to bookcase doors, but when, as in plate 14, it forms the whole back of a chair, it looks as if it had been stolen from a cemetery.

Hepplewhite can scarcely be considered to have come up to his own standard in designing bookcase doors, in which he is surpassed by his contemporaries Shearer and Casement, as well as by Sheraton. It is to be noticed that what is known as the "thirteen" design, which was used all through the century, occurs neither in Hepplewhite nor Sheraton, though it is given by Shearer in 1788. It by no means follows that a bookcase in which the astragals are thus planned cannot have been designed by either Hepplewhite or Sheraton, for the fact that Shearer gives it as if it were a new idea of his own is much more surprising than its exclusion by them. Yet it would be impossible not to have some doubt regarding the attribution of such a piece to one of these makers, seeing that both of them usually expended considerable ingenuity in devising departures from the ordinary in this particular.*

The decoration of furniture by painting from about 1770 onwards was taken from the French—probably by Robert Adam—and for a time it spread itself over almost everything, just as some years ago, daffodils and sunflowers ran rampant over door panels and other suitable or unsuitable surfaces. In the CONNOISSEUR for October, 1903, there is a reproduction of a white marble chimney-piece which formerly belonged to Sir Joshua Reynolds, decorated in oil by Angelica Kauffman, which, though a fine specimen of her work and exceedingly interesting from its history, must be admitted to be somewhat questionable in taste.

There were three distinct treatments in the

* It is, however, to be remembered that Hepplewhite gives the "fifteen" design on one of his bookcases.

The Hepplewhite Period

making of such furniture in the eighteenth century. In Adam, we very often have nearly the whole of the surface covered by paint and gilding as in the French models; then we have it applied, as in the dressing-table shown, to an already intricate and finished piece of workmanship,

resembles this piece is one by Shearer, which, however, does not approach it either in magnificence or beauty of construction.

The third method employed in the painted furniture of this time is shown in the reproduction of a settee from the collection of Mrs. McClure.



HEPPLEWHITE LADY'S DRESSING TABLE

VICTORIA AND ALBERT MUSEUM

so as to set off rather than to hide the excellence of the work as well as the beauty of the wood. This dressing-table is another example of a piece absolutely typical of its time, but not so much so of any particular designer. Sheraton, usually so light and graceful, surprises us with a somewhat preposterous heaviness in his treatment of these: the only published design of the kind which

General form has been by no means forgotten, but it is evident that the decoration was intended to be carried out entirely by the brush. This is an interesting piece, as it came from an old house in Edinburgh, and is probably by some local maker. One cannot readily understand why, when it was lent to Bethnal Green Exhibition, it was assigned to Sheraton, as one of the chief

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points of dissimilarity between his style and Hepplewhite's is his avoidance of the oval shape except when set in some other figure, usually a square.

It has been suggested that Shearer was one of the compilers of the *Guide*, and the occasional likeness to his style, and even to certain articles portrayed by him, is so striking, that it can barely escape observation. This particularly applies to the two sideboards mentioned, yet, though the general plan is precisely similar, and the decoration nearly so, it must be remembered that both men had the same aim—to represent pieces of furniture which were in actual and common use. Nor does a careful comparison of the plates lead to this conclusion, both of these given in the *Guide* being somewhat clumsy in treatment when compared with Shearer's. For the same reason it is almost impossible to accept them, and many

other articles such as the bookcases, and perhaps even the chairs, as coming from the same hand as the beautifully designed and still more beautifully decorated tables, or the tea trays, tea chests, caddies, etc., which, even if equalled, were certainly never surpassed.

If we are to judge Hepplewhite's capability as an artist by the best and not the worst of his book (which is only fair where the designs are probably by three or more hands), it is impossible not to accord him a very high place among English furniture makers. Personally, I am unable to rank him with Chippendale on the one side or Sheraton on the other, either in construction or design, yet there is an undefinable charm about his work, even when faulty by rule, which, like some old song, touches a higher and more human note than can be attained by mere precision and correctness.



HEPPLEWHITE SETTEE

THE PROPERTY OF MRS. MCCLURE

Engravings Etc.

Old Artistic Visiting Cards Part II. By Ettore Modigliani

PASSING mention must be made of the cards with simple decorative ornament, though some of these deserve to attract our attention. I shall confine myself to noticing the one of Mr. Dashwood, with eighteenth century volutes; those in pure Empire style of Mr. Burdett and the Abbot Casti, the famous Italian satirical poet; and finally, two which are important, if only for the sake of their whilom owners. The card with ornaments in Pompeian taste, of the Marchesa de Lucchesini, wife of the Prussian diplomat Marchese Gerolamo de Lucchesini, who was Friedrich Wilhelm II.'s ambassador in Poland, in Vienna, and later in France, and who was sent with exceedingly delicate missions to Napoleon Bonaparte; the other is the card of Mme. Branchu (*née* Caroline Lav r-Chevalier), one of the most celebrated early

nineteenth century singers, renowned for her admirable interpretation of Gluck's operas: a card light, coquettish, and thoroughly suitable for a theatrical artist.

But far more interesting are some other cards in the Piccinini collection, which are real curiosities in their way. There is, for instance, Signor Rivaroli, an archivist, who has himself depicted, so to speak, in the full exercise of his functions, in that library in which his profession made him spend the best part of the day, amidst those books and documents which are the real companions of his life. There is the Marchese Giuseppe Ginori who, on his card, has had himself represented in the act of paying a call: the sumptuous carriage is drawing up before the door of the house, the footman has already jumped down and hands

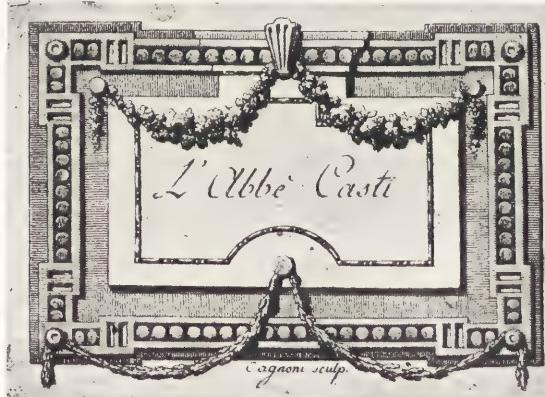




his master's card to the other servant who steps forward hastily to receive it. Finally we have Monsieur Jean Blanc, *Maitre des postes*, who wishes to show on his card a posting station, and to give us an idea of the comfort found there by passing travellers. To achieve this end he uses a print by Le Bas, after a picture by Teniers, representing *The Prodigal Son!** Print collectors will no doubt remember the beautiful engraving which Tac. Ph. Le Bas, *premier Graveur du Cabinet du Roy*,

horses, attentively waited on by the servants of the station and cheered by the tunes of itinerant musicians—who would recognise the Prodigal of the Parable banqueting joyfully and wasting his fortune amongst his lovers, far from the paternal roof to which soon he will have to return tired and famished?

But there is yet another card, more strange and original even than this. It is the one of Nadorp, an eccentric German painter of the first half of the nineteenth century, who visited Rome, and, among other eccentricities, had the habit of promenading



executed and dedicated to *Monseigneur le Comte de Noaille, Grand d'Espagne de la premiere Classe, etc.*; if they do, they will observe that this card is a faithful copy of it—is absolutely a reduced *facsimile*—except that the scene is naturally reversed. A pair of crossed whips above, a horn below, and the transformation is complete. Who would think of recognizing in this gay gathering of travellers, dining whilst waiting for a change of

through the City dressed as a Turk. Here we see him wrapped in his oriental cloak, his turban on his head, depicted with his friends outside his house which, the painter has not forgotten to inform us, is in Rome, Vico San Nicolo di Tolentino, No. 47, to be exact, next door to a wine shop called the *Croce bianca*; nor has he forgotten the little girl, perhaps a little friend, who, on seeing him, hastens to apply the knocker to the door to get it opened, nor the corpulent seller of fruit, liqueurs, and roast chestnuts, who has planted her stall at the door of the painter's house, and who seems, to tell the truth, much



* This picture is signed: *D. Teniers*, and dated 1644, and is now preserved in the Louvre under the number 2156.

Old Artistic Visiting Cards

more intent on the gossip of the artist and his friends than upon her chestnuts which crackle on the stove. It is a corner of old Rome, and a little scene of Roman life with its characteristic figures, observed with the truth of the Kodak—a visiting card which may well be considered as a small *genre* picture.

* * *

Since we have also mentioned the visiting cards of what might be called the commercial type, we may be permitted a few more words on this subject. I have already pointed out that the motifs of these cards were of a very general nature, so that they might be more easily adapted to the caprices of the buyers; I may now add that visiting cards were subject to the same influences which now bear on the picture post-cards.



The search for novelty led to the production of series after series: now of views of different towns, now of monuments of antiquity, now of reproductions of works of art from public collections, etc., and, along with these, there were always numerous series of visiting cards with simple geometrical ornaments, and others which reproduced playing cards—a last echo of the ancient custom of using playing cards with the name written on the white reverse, as visiting cards.

Among those here reproduced is one with a representation of playing cards. The others show, one a view of the Palazzo Pitti in Florence, another the arch of Titus in Rome, as it was before the restoration ordered by Pius VII., in 1822; and yet another, a small card of Roussillon, which belongs to a series of cards with



geographical views, published in 1794 by P. Zancon, in Venice. To show also a card most probably German, I have included the coloured one of Signora Diana Maffei Betti, with the inscription : *Vien mein I. Eder.*

* * * * *

After the Empire period, engraved and decorated visiting cards lost favour rapidly, and fell gradually into disuse, their place being taken by cards *gaufrés*, or with typographical ornaments on paper, glazed or *dentelé à jour*. This fact is much to be regretted, since the use of the decorated card was most graceful and elegant, and especially to-day, when we take pleasure in imitating so many old forms and customs, we ought to revive the pictorial

visiting card, which could be done the easier, since with the modern progress of the graphic arts, the printing could be done mechanically, well and cheaply, after the artist has engraved the copper-plate. It would be a means of exercising one's personal taste, a means of infusing new life into the burin, a means of giving the visiting card a certain perfume of intimacy—a certain individuality which it lacks to-day, since it has fallen into the common commercial uniformity of the Bristol board or of imitation parchment ; and the visiting card which, though dumb, ought to express so many things, would



Jean Blane Maitre des postes



carry across thousands of miles not only the name of the person, but a sign of his taste and perhaps of his feeling. May our leaders of fashion bear this in mind, and, just as they have their book-plates embellished, may they allow a smile of art to brighten their visiting cards. After all, is it not a tempting thought, that their card—if a real little work of art—may end its days in the folios of some collector, to witness not only the skill of the artist but also the taste of the owner ?

However this may be, whether this graceful custom may or may

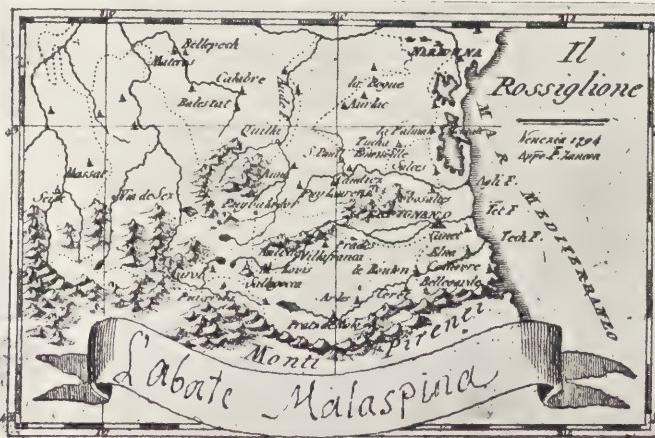
Old Artistic Visiting Cards



not return into favour, we should be grateful to those collectors—few enough in number—who, with unceasing care, save from destruction these *petits riens*, which present so many points of interest to the collector, since they may be at the same time works of art and precious autographs, whilst their designs may supply material for study

and delight to the erudite and to the lover of things beautiful.*

* Of the visiting cards reproduced in this article, the two by Tresham and Schiavonetti belong to the Venice Municipal Museum; those of Mrs. Parker, Comte Ruggero Vallemani, Arcivescovo di Sebaste, Abbé Casti, and Diana Maffei Betti are preserved in the Roman Royal Cabinet of Prints; all the others are the property of Dr. Piccinini.



Coins and Medals

Riddle Seals

By Gale Pedrick, F.R.Hist.S.

THAT there is nothing new under the sun we are usually content to accept. There are, nevertheless, many modern devices, so ostensibly original, to which we should not regard the aphorism as quite applicable. Certainly, without going very profoundly into the subject, we should not consider those puzzle pictures, the solution of which is at present so assiduously attempted by people who are anxious to secure a freehold house, a year's rent, an annual income, or whatever the prize may be, as having any claim to antiquity, but as an ingenious method of circulation-raising invented by the modern editor. Strange as it might appear, however, it is here that the maxim finds a forcible illustration of its truth. In a period remote from our own (but without the tempting prizes to reward those who read aright indicated), puzzles of this description were very frequently set, and between these and those propounded to-day exists a very intimate association.

Whenever the conditions were at all favourable, the artist of the Middle Ages easily succumbed to the temptation to convey, and simultaneously to attempt to conceal, names and ideas by means of figures; in other words to essay a rebus, or to set the beholder a riddle. The strength of this allurement is discoverable in that intense love of symbolism which dominated the mediæval mind, and the weakness of resistance, in that mirth—for in this practice humour is almost as lively as

wit—which constituted, during the Middle Ages, a more distinctive trait in the national character than it does now. Curious little word-pictures, the result of this yielding, are discernible in almost every form of Art belonging to the period indicated.

Of those forms, seal engraving, perhaps, provoked rebuses and riddles the most. To them, the seal artist was frequently addicted, and long after the mediæval spirit, full of quips and cranks, had, not reluctantly, yielded to a less soulful, if more stately ideal until the end of the seventeenth century, when "Merrie England" had become more sober-minded and prosaic, his successors in the craft (no longer rejoicing in the dignity of an Art) often attempted similar conceits. Numerous quaint and interesting examples of their skill and wit are to be met with. As a rule, the riddles are fairly transparent (the literal, generally, being already in the natural possession of its material equivalent), but, occasionally, we alight upon instances revealing considerable straining to secure the effect desired, and others which we should certainly fail to solve without a key.

The seal employed by Ralph, Abbot of the rich and magnificent Abbey of Ramsey, from A.D. 1231 to 1236, furnishes an early specimen. Here, under a trefoiled arch at the base, two rams *combatant* on an *island* are presented, in allusion, it is patent, to the name and site of



LESNES ABBEY



M^r. HORACE BECKFORD.



Riddle Seals



OXFORD

the Abbey. The device is repeated upon the seal of John de Sautre, who governed the house later in the same century. Three rams' heads, on a *bend*, afterwards became the armorial bearings of this great ecclesiastical centre. In the field, on either side of the figure of St. Thomas Becket, a *luce* (or pike) is delineated upon the seal of the Austin Canons, of Lesnes, to convey the fact that their Abbey was obliged for its foundation to Richard de Lucy.

In presenting an *ox* passing a *ford* of water—a conceit which now forms the arms of the city—as part of the scheme of the fourteenth century seal of the Mayor of Oxford, although the engraver

in his right hand a drawn sword, and grasping a tree (*tre*) with his left; and upon the second, a *Dane*, or woodman, standing and holding an axe before a tree (*tre*). The names of both towns are thus ingeniously conveyed.

About the elaborately carved *apple-tree* of seven branches, laden with fruit, which, with a shield of the royal arms of England (King John, who gave the borough to its inhabitants), dependent therefrom

which appears upon the obverse of the thirteenth century seal of Appleby, there is little that is mysterious; moreover, we may well retort, that here the designer himself was at his

wits' end to symbolize the termination of the name. And when we observe the sixteenth and seventeenth century examples contributed by Maidstone and Maidenhead, the one displaying a *maid*, undraped, standing on a *stone* and holding another in her right hand; the other, a *maiden's head*, we are disposed to resent such a low estimate



DAVENTRY



OSWESTRY

fails to puzzle us even momentarily, he achieved a very happy, if palpable, rebus. To intimate its proximity to Oxford, it also occurs upon the thirteenth century seal of the Abbey of Osney. No less simple or successful is the picture of a *camel* crossing a *ford*, exhibited by the seventeenth century seal of Camelford.

The thirteenth century seal of Oswestry and the sixteenth century seal of Daventry are not so quickly interpreted. Upon the first is depicted the figure of St. Oswald, King and Martyr, patron saint of the town, crowned and enthroned, holding



APPLEBY



MAIDSTONE

which shows, between two *conger eels*, a *tun*, or barrel on waves, we feel much more respectless for the originator of a seventeenth century example supplied by Boston, who gives us nothing more ingenious than another *tun* with a *B* before it; but for the designer of the seventeenth century seal of Saffron Walden, which shows three *saffron* plants *walled in*, we have a positive admiration; he must have been a wag worth knowing!

The cognomen of Wells supplied a natural *motif* for a word-picture which, if obvious, is certainly pretty. On the obverse of the thirteenth century seal of the city, in the base, appears a *well* or fountain, with water issuing thereout, in which is a fish, at which a crane pecks. The same idea figured upon the fourteenth century seal of the Steward's office, where two birds peck at a fish. A *well*, with a fish in it, also occurs upon the episcopal seal of the present Bishop of Bath and Wells, but in this case it is vested with a religious significance, and intended to convey, that whilst the city owed its rise in a material sense to its springs, the only foundation of the see is Jesus Christ. As in the case of Wells, the name of the town naturally suggested the pretty device of a *hart*, with a deer-hound upon its haunches, in a *pool*, which is seen upon the thirteenth century seal of Hartlepool. That of the

of human intelligence as their engravers would appear to have had.

For the author of the 15th century seal of Congleton,



CONGLETON

Mayor of the same corporation and period exhibits three canopies, containing St. Hilda between two Bishops, standing upon a *hart*, lodged. The sixteenth century seal of Gateshead, in displaying an embattled gateway, secures, as with Appleby, only an incomplete rebus.

By far the more interesting of our series are the seventeenth century seal of Lichfield and the thirteenth century seals of Grimsby and Evesham Abbey. In the designs by which these three examples are distinguished, the remarkable circumstances which traditionally account for the origin and names of the towns to which they respectively

belong, are curiously obscured—obscured, indeed, to a degree that, without a previous knowledge of those apocryphal circumstances, the riddles set us would be quite beyond solution.

The Lichfield seal exhibits a battle-field, strewn with three dead bodies; *lic* is Anglo-Saxon for *corpse*, hence *Lic-field* or *Lichfield*—literally, “the field of the dead,” the actual derivation and meaning of the name of the city. Upon its site, according to tradition,

St. Amphibalus, with his disciples, was put to the sword during the persecution of Diocletian. So great was the number of his followers to suffer martyrdom with St. Amphibalus, that the ground was covered with



SAFFRON WALDEN

their lifeless bodies—it became, indeed, the “field of the dead,” upon the site of which, and for this



HARTLEPOOL

Riddle Seals

reason, a religious centre is supposed to have been established in which Lichfield originated.

Upon the Grimsby seal are depicted three figures, and the names "Gryem," "Goldesburch," and "Habloc" inscribed, to indicate their respective personalities. Two stories traditionally account for the foundation of Grimsby, where it is conjectured the Danes were first to land, one or both of which, through the representation of these figures, the seal relates. By the publication of the "Lay of Havelok the Dane" (a remarkable Anglo-Saxon poem, long regarded as lost, but found by chance amongst the manuscripts in the

Bodleian Library) the first has been recently revived. It is quite a fairy story in its way, with the widest pantomimic possibilities. Where Grimsby stands there once lived a poor fisherman, named Grim, with his wife, Goldborough. Whilst following his craft one day, Grim made an unexpected find—an exposed and unknown infant boy. Carrying the child to his home, the fisherman tended and brought him up, and, when he had grown in years, secured for him a position as scullion in the royal kitchen. The waif, who was called Havelok—the "sea-waif"—proved subsequently to be of the blood-royal of Denmark. Ultimately, he obtained the King's daughter in marriage, and, mindful of the hand that had caressed him, showered riches upon Grim, who became a great merchant and, it is said, built the town which derived its name from his.

The second legend also attributes the origin of Grimsby to Grim, but omits the story of Havelok, and relates that the first was a Norwegian pirate,

of vast stature, who was slain in single combat by Haldanus, a Danish prince, in the reign of Frotho, King of Denmark. All doubt as to the identity of the figures on the seal is removed by the insertion of their names, but the engraver seems to have confused the stories, since the introduction of Havelok proves he had in mind the first, whilst the fact that Grim, with sword and shield, towers high above his companions, shows that the piratical giant theory was not unknown. It was probably the last he intended to depict. Goldborough, strangely enough, carries a sceptre, and with this certainly appears to be belabouring her spouse, whilst Havelok, who

stands behind his foster-parent, seems to be extending his fingers in that naughty fashion, which we should hesitate to say was quite foreign to our own childhood, vulgarly known as "bacon"—a most unseemly action, it must be confessed, on the part of a scion of Denmark's royal house. Maybe, it was only a little domestic difference in the Grim household that the artist attempted to thus put on record!

The name of the town of Evesham, and the town itself, originated in that of the magnificent abbey which once flourished there, and the legendary circumstance which accounts for the erection of that great

monastic centre is thus related. In A.D. 692, Ecgwine, a prince of royal blood, succeeded to the bishopric of Worcester, but being dispossessed by the Pope soon after retired to this place. In his service was a swineherd, named Eoves, to whom, so tradition recounts, the Blessed Virgin one day appeared. He reported the



LICHFIELD



GRIMSBY

The Connoisseur

vision he had seen to the Bishop, who made at once for the spot, when the Blessed Virgin re-appeared, and commanded Ecgwine to erect a monastery on the place she indicated. He did so, and around it grew the town of Evesham, the name of which was popularly considered to have been derived from *Eoves-holme* or *Eovesham*, but is learnedly held to denote a flat dwelling place by the riverside. It is the traditional etymology of the place which the obverse of the seal of the Abbey, by means of a rather complicated word-picture, is designed to convey. From the base and past the centre rises a wide scroll forming a trefoil, in which is seen the swineherd, Eoves, standing between two oak trees, tending a sow (which suckles a tiny pig), and looking up to the vision of the Blessed Virgin, who is seated on the right in a niche. The scroll is inscribed

with an Old English rhyme, which may be rendered as :

"Eoves here wended with his swine
Ecgwine named this Eovesham."

Above the scroll, the Abbey Church is depicted and, immediately below, a Latin legend is written which conveys, *Behold the place which I have chosen*. On either side of the Church are two niches; those on the left containing the Blessed Virgin, with attendants, appearing to the Bishop, who, in the first of the dexter arches, kneels before her, and to whom the words last quoted are addressed.

The foregoing examples will suffice to prove the truth and wisdom of the adage which we quoted at the outset. Of a many-sided and fascinating theme, the interesting aspect we have attempted to demonstrate is but one.



EVESHAM ABBEY

Pottery and Porcelain

The Barberini or Portland Vase By Frederick Rathbone

"O attic shape ! Fair attitude ! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed,
Thou silent form dost tease us out of thought
As doth eternity ! Cold pastoral !

Some new information

When old age shall this generation waste
Thou shalt remain, in midst of other woe
Than ours, a friend to man to whom thou sayst
'Beauty is truth, truth beauty'—that is all
Ye know on earth, and all ye need to know."
—Keats's "*Ode to a Grecian urn.*"



THE WEDGWOOD REPRODUCTION
IN DARK "SLATE BLUE" JASPER FROM THE APSLEY-PELLATT AND
DR. PROPERT, NOW IN MRS. SPRANGER'S COLLECTION

The Connoisseur

UPON the enterprise of Pope Urban VIII. (Barberini), in ordering the excavation of the mound known by the name of the Monte del Grano, on the road from Rome to Frascati, in 1630, resulting in the rich find of the sarcophagus containing the rare treasure of the original vase, much has been written, and still more upon the question of its designer and where and when produced. The attempted explanation of the reliefs upon the vase has also given us the choice of many theories, each authority differing; these "elucidations" vary from *The Death of Adonis*, *The Birth and Acts of the Emperor Alexander Severus*, *The Cure of a Noble Lady by Galen*, *Immortality*, to *The Eleusinian Mysteries*, and others; we may leave the final decision until some new information may decide the matter.

The inscription upon the sarcophagus, now in the Capitol Museum at Rome, proves that both sarcophagus and vase were used for the ashes of the Emperor Alexander Severus and his mother, who perished during a revolt in Gaul, A.D. 235. Josiah Wedgwood appears to have been the first to find out that the material of the original vase was glass, ingeniously formed of a lower layer of dark-blue and an upper one of white, the reliefs cut away to the lower layer for a ground, in the manner of the modern Italian shell cameo.

Nothing is sacred to a sapper, and but little to the uncultivated of any period. Much of the finest antique statuary has been burned for lime. The Northumbrian farmer, wanting to build a cow-shed, found it easier to take the squared stones from Hadrian's wall than to cut them from the quarry. The use of an earlier tomb or sarcophagus was not uncommon in ancient times. The daughter of William the Conqueror was buried in a Roman leaden coffin of a well-known type, completed with the word "Gundrada" engraved upon it, as may still be seen in one of the churches at Lewes. The monks of Ely buried their abbess in a fine marble sarcophagus, originally made for a Roman prefect.

The original vase is not the only example in glass. One found at Capua is in the Museum at Naples; another, of a green colour, belongs to the city of Genoa. This, in mediæval times, was considered to be an emerald, and one of the treasures of King Solomon. So great was its repute, it was accepted as ample security for a war loan of half a million ducats. This vase was seized by the army of the French Republic, and carried to Paris, where the experts soon found out

it was of coloured glass; it was later returned to Genoa by the allies at the Restoration, but in a broken condition.

The antique vase remained in the possession of the Barberini family for over a century, until James Byres, the antiquarian, was fortunate enough to purchase it from them—unfortunate losses at cards contributing to its sale.

Hitherto, nearly every biographer of Wedgwood and others writing upon the subject credit Sir William Hamilton with its purchase from the family, but from recent information contained in Sir Walter Armstrong's excellent memoir of Sir Henry Raeburn, the great painter, this enterprise was entirely due to Byres, the enthusiastic architect, antiquary, and collector; Sir William's office being the simple one of purchasing it from Byres for £1,000, carrying it to England, and retailing it to the Duchess of Portland for 1,800 guineas. From the Portland family the vase found a final resting-place in the British Museum, and can still be seen in its damaged state in the Greek coin room.

James Byres, of Tonley, F.S.A. (1733-1817), was educated in France and served as an officer in Lord Ogilvie's regiment in the French army. He resided in Rome for about forty years from 1750 to 1790, when Rome was the art Mecca for all connoisseurs. He assiduously collected antique sculpture and works of art. As an expert authority, he would be well-known to the papal court and nobility, for the family tradition describes him as a "lay cardinal." He collected old Italian romances for Bishop Percy, who styles him "the Pope's antiquary." Byres often gave lectures upon the favourite objects of his study, for Sir James Hall, in his essay on Gothic Architecture, commends him "for the great success which he contributed to form the taste of his young countrymen." Sir Walter Armstrong says: "Of another Roman Scot and guide to wandering Britons, Raeburn has left us a picture. I mean James Byres, 'the cicerone,' as I find him called in private letters of the time" "an interesting personality." Byres was a life-long friend of James Tassie, "the Scotch Wedgwood," and from his knowledge of antique art would be as useful to Tassie as was Flaxman, when he resided in Rome, would be to Wedgwood.

Byres instructed Pichler, the celebrated gem engraver, to make a cast from the antique vase. This was done, and the moulds sent to James Tassie, who produced some copies in plaster.

The Barberini or Portland Vase

These casts are now scarce, but are of great interest as the only reliable record of the vase in its perfect condition. William Tassie (nephew of James Tassie), who succeeded his more renowned uncle, issued a manifesto on February 12th, 1845 :—

"The late M. Pichler, the eminent engraver on gems, struck by its beauty, moulded the vase at Rome, before it came into the possession of Sir William Hamilton. This perfect mould was put, by the late James Byres, Esq., the Antiquarian, into the hands of the late James Tassie, who, with his known care and taste, took off the desired number of casts in plaster of Paris, prepared with gum. The mould was afterwards broken by the desire of Mr. Byres, whose property it was. Although these casts have been made more than fifty years, some of them still remain unsold, and may be had of Mr. William Tassie, No. 8, Upper Phillimore Place, Kensington, who retains in his own possession the very large Collection of Gems made by his late Uncle and himself."

Two portraits of James Byres are known and here given. The first, taken from the life, by James Tassie, dated 1770 (aged 37), and

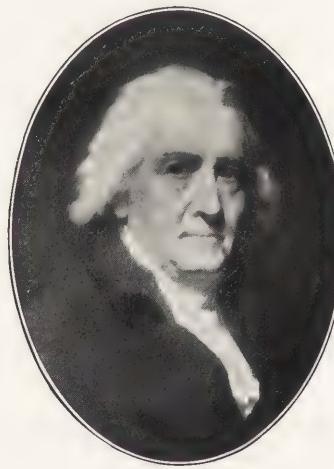
reproduced in his enamel glass paste. The other is a noble portrait by Raeburn, 1805 (aged 77). I am enabled, by the courtesy of Mr. Arthur Sanderson, owner of the Tassie, and Mr. D. Scott-Moncrieff, owner of the Raeburn, to illustrate both.

"What's in a name?" The original vase is usually called the "Barberini or Portland," but it would seem to be only just to call it the "Barberini or Byres." In this connection, if one may form any estimate from the comic illustration of the Portland Museum, given in Windus's *New Elucidation of the Subjects on the celebrated Portland Vase* (1845), it could not have been much treasured by the Ducal owner. In that illustration, the vase, ill-drawn and distorted almost beyond recognition, is perched upon a fluted pillar, and "Portland's mystic urn" itself decorated with a long branch of coral. It is surrounded by a miscellaneous collection of odds and ends, reminding one of a marine-store dealer's warehouse.



JAMES BYRES, OF TONLEY

FROM THE TASSIE PORTRAIT, INSCRIBED
"JAS. BYRES, ESQ^R. 1770. TASSIE F."
IN MR. A. SANDERSON'S COLLECTION



JAMES BYRES, OF TONLEY

FROM THE PORTRAIT BY RAEURN IN THE
COLLECTION OF MR. D. SCOTT-MONCRIEFF

Dawe's "Life of Morland" *

GEORGE MORLAND won no academic distinction, yet that he attained a large measure of contemporary popularity is shown not only by the hundreds of prints after his pictures published while he was yet alive, but also by the fact that he was fortunate (or unfortunate) in being the subject of four biographies, written within three years after his death. J. Hassell and W. Collins each published a *Life of Morland* in 1805; the *Life* by F. W. Blagdon appeared in 1806, and that by George Dawe in 1807. These books are nowadays something of a rarity, that by Blagdon, for the sake of its plates, fetching some £40 in the sale room.

Of all these biographies George Dawe's is by far the fullest and best. The other three are written in an inflated, fustian style; they dwell overmuch on the sordid, vicious side of Morland's poor humanity; they hide his undoubted good qualities as a man and his genius as a painter in a cloud of trivial and exaggerated anecdotes. George Dawe, on the other hand, was a painter himself, while his father, Philip Dawe, was the engraver of several mezzotints after Morland's pictures, and an intimate friend of the artist and his family. George Dawe from his boyhood must have come into constant contact with Morland, and, moreover (Mr. Foster does not seem to have noted the fact), was Morland's godson. The very fact that he saw fit to add a fresh biography to the three already in existence shows his consciousness that there was still room for a fitting tribute to Morland's memory.

It was a happy thought of Messrs. Dickisons to re-publish, with an introduction by Mr. J. J. Foster, this *Life* by Dawe in commemoration of the centenary of Morland's death. They might well have drawn attention to the interesting fact that W. Dickinson, the founder of the firm, was among the first publishers of engravings after Morland, among them being *The Ship at Sea* and *The Ship in Harbour*, engraved in 1788 by Philip Dawe, father of our biographer; with other well-known plates by W. Ward, such as *Domestic Happiness*, *Constancy*, and *The Pledge of Love*. There is a certain fitness in the fact that the same

* *The Life of George Morland*, by George Dawe, R.A. With an Introduction and Notes by J. J. Foster. Published by Dickisons, 114, New Bond Street, 1904. *Edition de Luxe*, 175 copies, £10 10s.; Author's Edition, 500 copies, £3 3s.

Reviewed by Martin Hardie

firm should now issue the latest and most sumptuous tribute to his genius.

The book is just what an art book ought to be, pleasant to read, to handle, and to look upon. Binding, paper, and type are all excellent. The fifty-two illustrations, finely reproduced by photogravure, are carefully chosen so as to convey an adequate idea of the nature, scope, and quality of Morland's genius, while in the *édition de luxe* several of the plates have the additional attraction of colour. Mr. J. J. Foster in his admirable introduction shows himself a most kindly and careful critic. He analyses briefly and skilfully the characteristic features of Morland's life and work. The larger portion of his introduction he devotes to the illustrations, frankly acknowledging that all the printed matter is largely a setting to these. "While Morland's work," he writes, "does not admit of the sharply defined divisions which can be made with that of some artists, such as Turner, for example, yet the number of single figures of didactic and social subjects, and of pictures illustrating childhood and its pursuits, is undoubtedly much greater in the earlier portion of his career than in the later, when he evinced a decided preference for animal subjects, sporting scenes, and incidents of rustic employment. The last phase of his art seems to have had more enduring popularity, if we may judge by the list of engravings published in 1800, which, when compared with, say 1790, discloses the fact that whilst by far the larger proportion of the works issued in the earlier year consists of domestic, social, and figure compositions, in 1800 these have disappeared, and the subjects are almost exclusively of animals, or of a sporting nature. This test is one which should not be applied too rigorously, but it will help us, at any rate, to make a rough analysis of the illustrations contained in this volume."

Among the plates in colour that appear in the *édition de luxe* only, are the two pictures by Henry Morland of *A Girl Washing* and *The Laundry Maid*, now in the National Gallery. The common accounts describe Henry Morland as a picture dealer and cleaner, and a seller of artists' materials, but these two paintings, charming in their unaffected simplicity, show him as an artist of considerable power, and also prove his influence on his son's earlier work. An interesting plate,

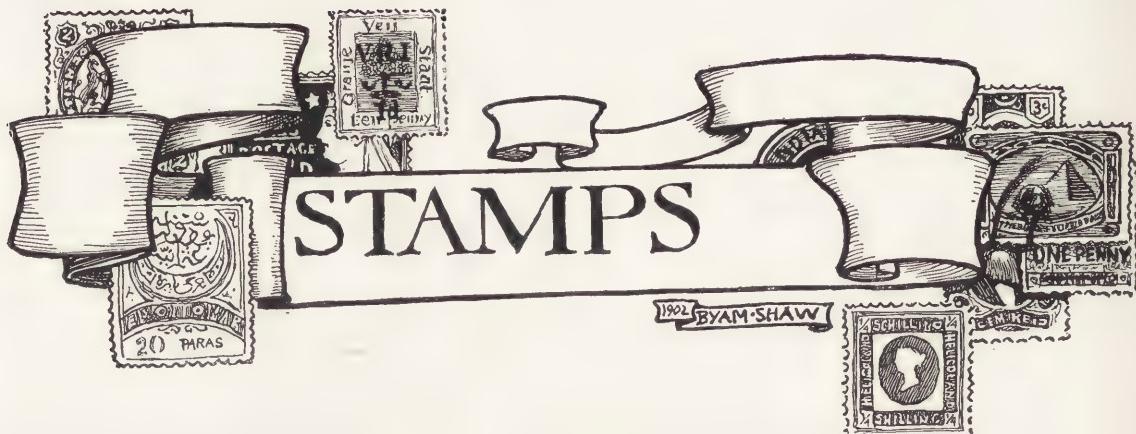
Dawe's "Life of Morland"

in both editions, is that from the picture by James Ward, R.A., of the "Red Lion" at Paddington. It was in a hostelry at Paddington that Morland spent the years of his best work, and produced there such pictures as his magnificent *Inside of a Stable*, at the National Gallery. Dawe and the other biographers invariably speak of Morland's connection with the "White Lion." On the back of James Ward's picture—now in the possession of Mr. Louis Huth—Ward himself has written, "The buildings are the Red Lion, Paddington, as it was in 1790. The corner of the Harrow Road with old church at the back of Paddington Green." In the picture itself, the sign is undoubtedly red on a light ground, but Mr. Foster seems, nevertheless, inclined to think that the inn of the picture was Morland's residence. There appears, however, according to Walford's *Old and New London*, to have been a Red Lion as well as a White Lion on the Harrow Road, the former boasting the tradition that Shakespeare acted there as a strolling player. Perhaps some topographical antiquary can place the matter beyond dispute. Henry Angelo, in his *Reminiscences*, gives a delightful picture of Morland's surroundings at Paddington, and if it were not that he mentions more than one inn, his description certainly applies to Ward's picture: "Paddington was then" (he is referring to about the year 1780) "a rural village. There were a few old houses on each side of the Edgware Road, together with some ale-houses, of very picturesque appearance, being screened by high elms, with long troughs for watering the teams of the hay-wagons on their way to and from market; each, too, had its large straddling sign-post stretching across the road. Paddington Green was then a complete country

retreat, and the group of magnificent elms thereon, now fast going to decay, were studies for all the landscape painters in the metropolis. The diagonal path led to the church, which was a little Gothic building overgrown with ivy, and as completely sequestered as any village church a hundred miles from London. Paddington, from the amenity of its scenery, formerly was resorted to by the lovers of the picturesque. Many painters, known to my father and myself, have resided here during the summer season, and here that inimitable, though most eccentric, painter, George Morland, made his first rural studies from nature."

Mr. Foster has wisely included as an appendix the list of Morland's pictures, with the names of their contemporary owners, which formed the most valuable part of Collins's book. In three other useful appendices he gives a complete catalogue of the engravings after Morland, with lists of the prices obtained at Christie's for paintings and for engravings during the past ten years. Three additions, all of them stipple engravings, not, perhaps, of great importance, might be made to Mr. Foster's list of engraved portraits of Morland: a portrait, by C. Picart, after J. R. Smith, published in 1792; an oval portrait by G. Scott, after Bell, published in 1805; and the frontispiece to Hassell's *Life*, by Mackenzie, after Mrs. S. Jones. It is a more serious omission in an otherwise admirable and careful book, that the actual date of Dawe's original edition nowhere appears. It is true that Mr. Foster speaks of the book as being published within a few years of Morland's death, but the exact date ought to have been given, or, better still, Dawe's title-page should have been reprinted in its original form along with the text.





Stamps with Stories

By Fred J. Melville

Of the stamps with stories, the first adhesive postage stamp, the 1d. black issued in 1840, may well have the first place. It came into popularity immediately on its issue, receiving a most enthusiastic reception, partly due to the disappointment of the public in the Mulready envelope; but were most favourable, objections were raised to it: in the *Morning Herald* it was said that "but for the unlucky perversion of the Royal features, the penny post sticking plaster might appropriately have come into fashion and superseded the court sticking-plaster, so common for the concealment of trifling cutaneous cracks on the face of beauty."

A school-boy of the day wrote to his sister, "Have you tried the stamps yet? I think they are very absurd and troublesome. I don't fancy making my mouth a glue-pot, although, to be sure, you have the satisfaction of kissing, or rather slobbering over the back of Her Gracious Majesty the Queen. This is, however, I should say the greatest insult the present Ministry could have offered the Queen."

But the success of the adhesive postage stamp was assured. Three thousand millions of them were required to supply the demand during the first fifteen years of their existence.

The first adhesive stamp bore the portrait of the Queen, and during the greater part of the reign



FIRST BRITISH
ADHESIVE STAMP

of her late Majesty, most of the stamps issued throughout her dominions bore the effigy of Queen Victoria as the central feature of the design. There are,

however, some exceptions, to have occurred to Postmaster-General in New Brunswick, who was entitled to occupy a position on stamps of that colony himself.



THE CONNELL
STAMP

and it seems curred to a General in the colony that he to occupy a one of the colony himself. that the famous Connell was prepared, and scarcely had the stamps (500,000 in number) arrived from the printing offices of the American Bank Note Company, when Mr. Connell's rivals raised an uproar, and brought public ridicule upon the Postmaster-General throughout the colony. The stamp was repudiated by the higher officials, and a new one was prepared bearing the Queen's head. Mr. Connell lost his post, and a ballad of the time relating the story refers to the amount of the salary attached to his lost position in the couplet :—

"Six hundred pounds to see his face
Posting around from place to place."

Very few of the stamps were ever used or issued, for most of them were destroyed, and they are consequently extremely scarce, specimens bringing as much as £20 at auction.

There has never been any rule prohibiting the use of portraits of personages other than the reigning sovereign on British stamps, and there are portraits of the Prince Consort, and of several

Stamps with Stories

of the present members of our Royal Family, also portraits of explorers and distinguished men. An interesting specimen, which is not, however, an actual stamp, is the English Prince Consort label, which is technically termed an essay. The label, of which a pair is shown here, was prepared



PROOFS OF PRINCE CONSORT STAMP

to show how a stamp similar to our first penny stamps could be printed by a cheaper process to save expense. It was originally intended by the proposers of the new process to copy the actual stamp exactly, but they were warned against doing this, which might have led them into trouble with the Government, so they substituted the portrait of the Prince Consort for that of the Queen.

Many stamps have a peculiar religious interest. One of the most curious is the 10s. stamp of Malta, which illustrates the supposed scene of the shipwreck of St. Paul off the island of Melita on his memorable journey to Rome. In the foreground St. Paul is seen shaking the serpent into the fire, in the background is the wrecked ship, whilst two persons are seen struggling amidst the violent waves.

Another stamp with a religious interest is one of a series issued to commemorate the seventh centenary of the birth of St. Anthony. All the stamps of this series depict scenes in the life of St. Anthony of Padua, including the famous incident of his preaching to the fishes. On the back of each stamp of the series is an invocation quoted from St. Bonaventure as follows :—

“O lingua benedicta quæ Dominum semper benedixisti et alios benedicere docuisti : nunc perspicue cernitur quanti meriti fueris apud Deum. S. Boaventura.”

The meaning of the inscription, which, it should be understood, is on the gummed side of the stamp,



STAMPS ISSUED TO COMMEMORATE THE SEVENTH CENTENARY OF THE BIRTH OF ST. ANTHONY

is, “Oh blessed tongue which hast always blessed the Lord and taught others to bless Him, now more than ever do we see how great is thy merit with God.”

A beautiful stamp, issued for use in the Sudan, was nearly the cause of a religious war ; the design shows an Arab post-rider mounted on a camel,



SUDAN STAMP

and the trouble arose through the stamp being printed on paper which was watermarked with the design of a cross—a Christian symbol. The Moslems strongly objected to apply their tongues to a sign which was to them objectionable. If the crescent had been there instead they would have been quite content. It was by an oversight, of course, that the stamps intended for a Mohammedan country bore a Christian symbol, yet the mistake was nearly the cause of an uprising among the natives of the Sudan. Subsequent issues have borne the Mohammedan watermark of the crescent.

Stamps about which stories of religious interest are told are numerous : two stamps were once put into an offertory bag at a church. The two cents stamp issued in British Guiana in 1850 is a circular type-set label printed on rose-coloured paper ; it is extremely rare, only eleven copies being known. In 1896 a lady in Georgetown, the capital of the colony, found among her papers

The Connoisseur

an envelope bearing two of these stamps. Thinking they might fetch a little money, she put them in the collection at one of the regular services at Christ Church, Georgetown. The incumbent, Canon Josa, sold the envelope with the two stamps on it by auction, and it realised £205.

Canon Josa, sold the envelope with the two stamps on it by auction, and it realised £205. The following year the same pair changed hands at £650, the first purchaser making £445 profit on the deal. The new purchaser sold them for

£780 to a German dealer, who again sold them to a Russian nobleman for £1,000.

Japan has commemorated the wedding of its Prince Imperial by a stamp, the design of which is

illustrative of marriage customs in the land of the chrysanthemum : in an oval can be seen the Yanagibako, or willow box, which is covered with red paper, and in which the first letter which the bridegroom sends to his bride is kept. Behind the box is a table ornamented with representations of cranes and pines ; the

crane is said in Japan to live a thousand years, and the pine never dies ; so these are emblematic of long life. On the table are placed certain cakes (mikka yo mochi), which are left for three days and nights in the bridal chamber, so that the bride and bridegroom may eat of them whenever they wish to do so ; these cakes are made of rice-flour, and it is the custom to have as many cakes as there are years in the bride's age—provided always that she tells it correctly.

The grim tragedy which resulted in the obliteration of the Obrenovitch dynasty from the rulership of Servia has left its mark in the stamp album.

At the time of the massacre of King Alexander and Queen Draga, a new series of stamps bearing the portrait of the King was in readiness, but



BRITISH GUIANA STAMP



JAPANESE COMMEMORATIVE STAMP



SERVIAN CORONATION STAMP



SECTION OF SAME INVERTED, SHOWING PORTRAIT OF ALEXANDER

the supporters of the new King would not issue these until they had been overprinted with a design of the Servian arms to blot out the portrait of the murdered sovereign.

A curious sequel to this tragedy has been discovered in connection with a subsequent issue of stamps, the first for the present reign of King Peter. The Coronation of Peter was marked by the issue of a handsome series of stamps bearing a profile of the King, and another of the founder of his dynasty—Karageorgevitch. These stamps were intended for use during Coronation year, and it was only towards the end of that period that a gruesome discovery was made : on turning the stamp upside down, one can discern a third face, said to be a likeness of the late murdered King. This is called the death mask of Alexander, and the so-called "Death Mask Stamps" have been run upon to an enormous extent by stamp collectors and others. There are stories of various intrigues which are supposed to have led to the inclusion of the death mask in the design, but these are probably inaccurate. In any case, however, the recent history of Servia as shown on its postage stamps forms a striking addition to the list of stamps with stories.

A pension was once paid in postage stamps : an invalid soldier of the Franco-German war returned home after fighting valiantly against the enemies of Germany, only to find his business gone, his wife dead, and his home burned. The Senate of the City of Lübeck, where his home was situated, assisted this veteran by allowing him to take a number of impressions of each of the plates of Lübeck stamps which were then on exhibition in the Museum of the Board of Trade. The old soldier gained enough money by the sale of these stamps to purchase a cottage on the outskirts of his native city, where he lived comfortably until the end of his days.

Corrientes, a province of the Argentine Republic,



SERVIAN STAMP WITH PORTRAIT OF ALEXANDER



SERVIAN STAMP WITH ALEXANDER'S HEAD EFFACED

Stamps with Stories

has some very amateurish-looking postage stamps. They were designed by a baker's boy. When Mr. Paul Coni, the director of the State Printing

establishment, was approached with regard to the production of postage stamps, no engraver could be found who was able to prepare the necessary dies for printing them from. As the matter was being discussed, the baker's boy called on Mr. Coni with the daily supply of bread,

and he heard about the difficulty.

He then volunteered to try his hand at the work himself, for, as he told Mr. Coni, he had been apprenticed to an engraver before he emigrated to South America. The stamp illustrated shows the design he produced, a very poor, almost comical, imitation of the French "Ceres" stamps, but in spite of its lack of artistic qualities, the stamp served its purpose so long as Corrientes remained a separate stamp-issuing state.

A series of stamps which tell a story of fascinating interest are the famous Mafeking issues,



CORRIENTES
STAMP



NEW ZEALAND WAR STAMP



MAFEKING STAMPS



which recall to the collector one of the most memorable sieges in the late war in South Africa. About twenty varieties were issued, but the most interesting are those manufactured within the town by a photographic process. During the early months of the siege there was no possibility of communication by letter between the Britons within the town and their friends outside, as the Boer lines were too strong ; but the relief of Kimberley by General French had the effect of drawing many of the Boers away from Mafeking, and then Baden-Powell's comrades organised a regular system of Kaffir runners leaving Mafeking twice weekly, once by the north, and once by the south.

The Kaffirs had to dodge through the enemy's

lines and get either to Bulawayo in the north or to Kimberley in the south. Some of them were captured, but the majority seem to have got through. It was upon letters carried by these runners that most of the Mafeking stamps were used. The photographic ones were, however, used chiefly within the town for a purely local post ; one of these shows Sergeant-Major Goodyear, of the Cadet Corps, on a bicycle, and the other shows a portrait of the gallant defender of Mafeking, Baden-Powell himself.

Another stamp which tells the story of an incident in the late campaign is the khaki stamp of New Zealand. It is printed in a khaki colour, and commemorates the departure from New Zealand of five contingents from that colony for South Africa. In the centre of the stamp is a figure representing the Empire calling the colonies to arms ; this is flanked on each side

by a trooper holding his horse. New Zealand's flag is also included in the design, and in the background the various contingents are shown. Although there is far too much in the design to render it artistic, it is a stamp of peculiar interest.

When Sicily issued its first stamps, great difficulty was experienced in selecting a design. The choice of a picture lay between the King's portrait and his armorial bearings, but as the latter had been used on Neapolitan stamps, the former was selected ; but then there was a difficulty about colours : red and green were undesirable, because they formed the component parts of the banner and cockade of the Italians. It is, however, difficult to get a series of stamps each value of which has a different colour, without using red and green, so they had to adopt shades of these as different as possible from the hues of the Italian national colours ; but then a further difficulty arose, a monarch who submits to a single insult is half dethroned, and King "Bomba," who possibly knew this, thought if his features were obliterated on his stamps by means of a post-mark, it would be a first step towards obliterating himself from the face of Sicily. So he objected to having his features rudely stamped out by means of a post-mark. This difficulty was



SICILIAN STAMP

surmounted by mark bearing design which (though it was ful) to cancel without putting portrait to of an ugly

Hayti joined the Postal Union in 1881, and the President—at that time General Salomon—objected to having his portrait on the stamps; so the head of Liberty was used instead. But after the stamps had been in circulation for some time, it was whispered about that the picture on the stamps was a portrait of Mrs. Salomon, and, we are told, there really was some slight resemblance. Then the people began to say, "The President would not have his portrait on our stamps, but he put his wife's on instead. That is not what he was asked for."

Finally Salomon was bound to admit the likeness, and to allow his to take its alas, the life President, the police-opera, is not happy one: after the new

issued, President Salomon's political enemies began to get the better of him, until at last he fled, severely wounded, to Cuba.

At the time of the President's flight, there was a large stock of the stamps bearing his portrait, and the economical postal authorities hesitated to destroy them. They were, of course, averse to using the portrait until the stock was exhausted, but they did not want, or could not afford, to go to the expense of a new series. They finally decided to use the stamps just as they were, but to affix them to the envelopes upside down; by this device all concerned were satisfied, and from that time forward, we are told, all letters bearing the stamps the right way up were charged double postage on delivery just as though no postage had been paid.

These are but a few of the stories associated with stamps. As is the case with pictures, nearly every stamp has a story of more or less interest, and the collector who takes the pains to make himself acquainted with the designs and the histories of the stamps he collects, will find there is practically no limit to the romantic delights of the hobby of philately.



using a post-a frame was intended rarely success-the stamp ting the King's the indignity smudge.

Forthcoming Books

A VOLUME dealing with the fascinating story of the rise of porcelain manufactured in France, a story of surpassing interest both to collectors who treasure French porcelain on account of its daintiness and elegance, and to the students of the historical developement of the potter's art, is announced for immediate publication by Messrs. Cassell & Co.

The work, which will be uniform with Burton's *English Porcelain*, is from the pen of Mr. E. S. Auscher, formerly "Chef de Fabrication" at Sèvres, Mr. William Burton, the well-known authority, is the translator and editor. There will be twenty-four plates in colour, and many other illustrations, drawn from specimens in public collections, so that the reader may have access to the pieces actually described.

The wonderful whiteness and translucence of Chinese porcelain was really first reproduced on a large scale by the French faïence-makers of the seventeenth century, though experimental successes had occurred in Italy, but this success was achieved with an entirely different substance from Oriental porcelain. Its manufacture was intricate and costly, yet in spite of this, by the patronage of the King of France and his nobles, its production attained considerable dimensions before it was finally replaced by a hard-paste porcelain strictly comparable to the Chinese, but made with French materials. For the seventy odd years that the artificial or soft paste was in its glory, it served to embody every passing phase of French art.

A portion of this work, which will be of especial value, is a chapter giving an account of the various forgeries and imitations of the old French porcelains. A full section on marks will be included, as well as a lengthy bibliography.

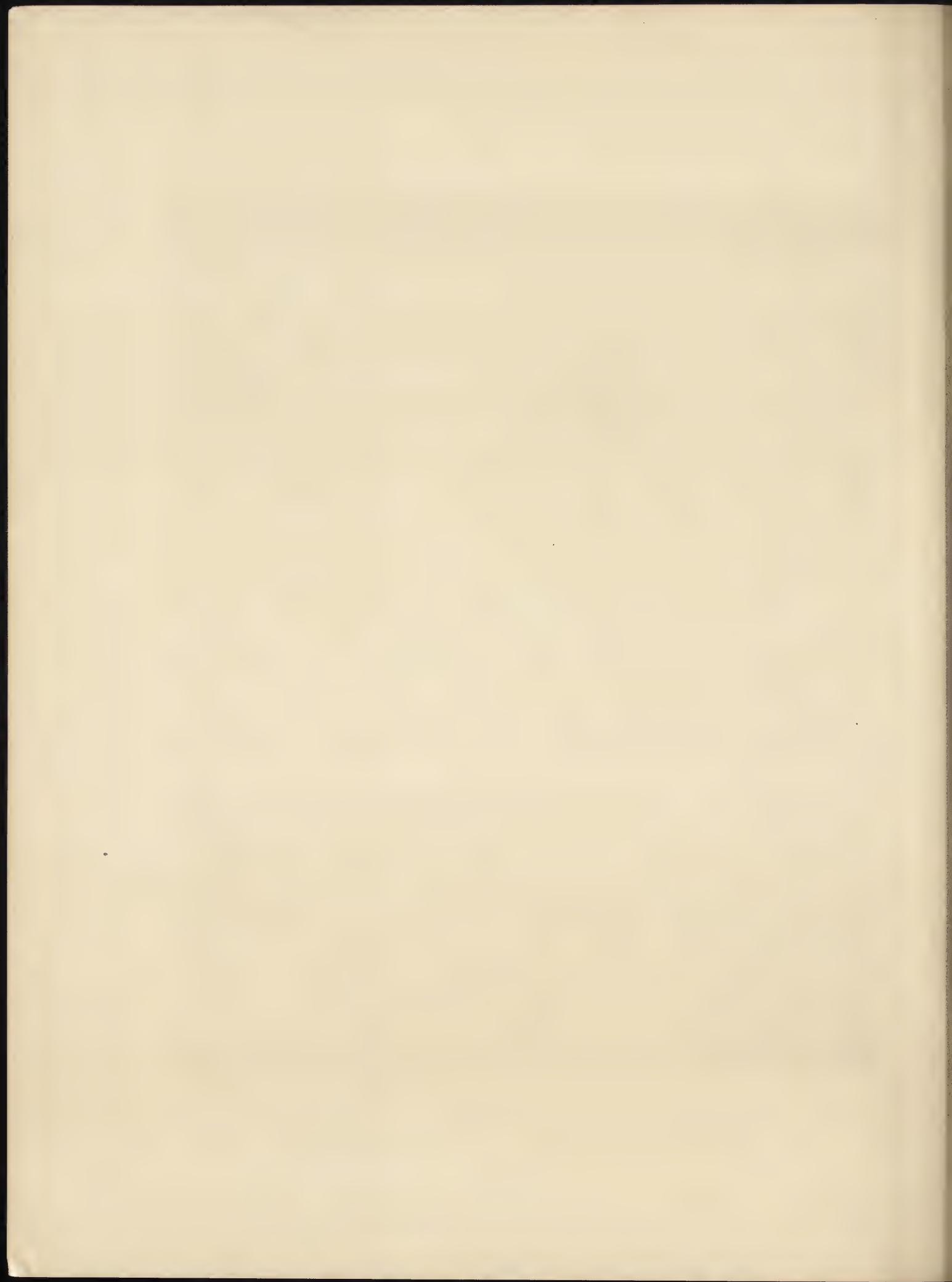
THE third volume of Messrs. Methuen's "Connoisseur's Library" is to be a comprehensive account of ivory carving from the *Ivories*, by earliest periods. The author will A. Maskell show not only how intimately it has been connected in a continuous manner with the history of art down to the present day, but also how it filled a void for many centuries when nearly every other art made complete default.

Very little has been published up to now regarding the work of the ivory-carvers since the Renaissance up to the present time, but this



Hanstaengl Photo.

THE KISS
By Jean Honoré Fragonard



Forthcoming Books

deficiency will be filled by a special section devoted to these later workers. The work will be profusely illustrated. Mr. Maskell's father was admittedly the highest authority on ancient and mediæval ivories, and possessed perhaps the finest known collection, which is now in the British Museum.

Two interesting volumes are announced by Messrs. Methuen for publication in their "Little Books on Art" Series. One by Mr. A. R. Dryhurst will treat of Raphael, and the other by Mr. J. W. Bradley is entitled *Illuminated MSS.* Both volumes will be copiously illustrated.

THE following volumes are announced to appear in Messrs. Newnes's Library of Applied Arts : *English Embroidery*, by A. F. Kendrick; *English Table Glass*, by Percy Bate; *French Pottery and Porcelain*, by Henri Frantz; and *English Pewter*, by Malcolm Bell.

THAT famous sporting classic, Geoffrey Gambado's *Academy for Grown Horsemen*, with the 27 plates in facsimile, is to be the next volume in Messrs. Methuen's Illustrated Pocket Library.

TITIAN (early work), by Malcolm Bell; *Puvis de Chavannes*, by Arsene Alexandre; *Filippino Lippi*, by P. G. Konody; *Dante Gabriel Rossetti*, by Ernest Radford; and *Fra Angelico*, by Edgcumbe Staley, are all announced for early issue in Messrs. Newnes's Art Library.

THERE will shortly be added to that fine series "Literary Lives," published by Messrs. Hodder & Stoughton, a life of Coventry Patmore, by Edmund Gosse. It was Mr. Gosse's fortune to be on intimate terms with Coventry Patmore, and more than twenty years ago this "moral and intellectual aristocrat" proposed that he should be his literary executor. Though the intended arrangement did not come to pass, the idea has at last taken material shape in a portrait of the poet *par excellence* of wedded love.

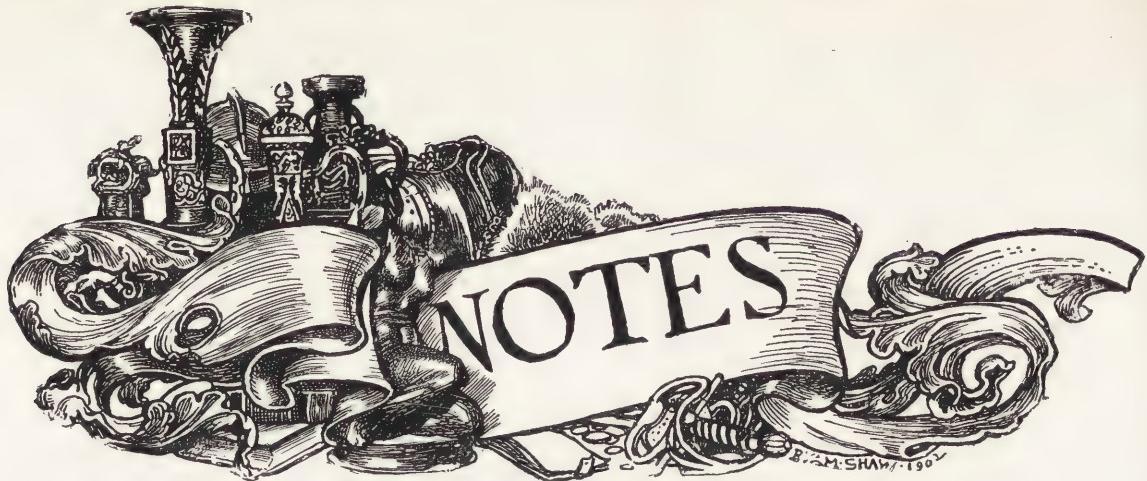
THE Oxford University Press will shortly issue a work in two volumes, entitled, *Select Documents Illustrative of the History of the French Revolution* (May, 1789, to September, 1791), edited by Mr. L. G. Wickham Legg, M.A.

A WORK which claims to throw new light on several important events in Shakespeare's life, and to correct various mistakes made by other biographers, is announced on Shakespeare in Messrs. Chapman & Hall's Spring List. It is entitled, *Shakespeare's Marriage and Departure from Stratford*, by J. W. Gray. An interesting feature will be reproductions of Shakespeare's Manuscripts and other documents.

AN interesting book will shortly be issued with the rather grim title of *Some Distinguished Victims of the Scaffold*. It will deal very fully with the extraordinary series of crimes happening in England at the latter end of the 18th century. The work will not be a mere criminal court record of the evidence and conviction, but deals with the subject as giving a series of pictures of the social life of the time. "Each one of these live dramas," we are told, "contains enough sensation to keep a modern newspaper in headlines for a year." The author, Mr. Horace Bleackley, has devoted many years at the difficult task of research among all the available records of the period. The volume will be published by Messrs. Kegan Paul & Co.

Books Received

- The Art of J. McNeill Whistler*, by T. R. Way and G. R. Dennis. (Geo. Bell & Sons.) 6s. net.
The Master of Game, by Edward, second Duke of York, by Wm. A. and F. Baillie-Grohman. (Ballantyne, Hanson & Co.) £6 6s.
Auguste Rodin, by Camille Mauclair, translated by Clementina Black. (Duckworth & Co.) 10s. 6d. net.
Florence and some Tuscan Cities, painted by Colonel R. C. Goff, and described by Mrs. Goff. (A. & C. Black.) 20s. net.
Whistler, by Haldane Macfall. (T. N. Foulis.) 6d. net.
Hampstead Annual, 1904-5, by Greville E. Matheson and Sydney C. Mayle. (S. C. Mayle.) 2s. 6d. net.
Millet, by Netta Peacock. (Methuen & Co.) 2s. 6d. net.
Old Houses in Edinburgh (Parts I. and II.), by Bruce J. Home. (Wm. J. Hay, Edinburgh; and S. Bagster & Sons, London.) 1s. each, net.
Collector's Annual, 1904, by Geo. E. East. (Elliot Stock.) 7s. 6d. net.
General Description of Sir John Soane's Museum. (Horace Hart, Oxford.) 6d. net.



THE illustration which accompanies this note gives us a very excellent idea of a spoon of the

A Henry V. Spoon period of Henry V., *i.e.*, of the years 1413-1422. This spoon, which is

pewter, is in a very fine state of preservation, and is of the usual form common at, and long subsequent to, this period. Its interest, however, lies in the terminal decoration of the handle, which portrays the head and shoulders of a lady of the earlier portion of the fifteenth century.

The horned method of treating the hair is very well portrayed, the hair being caught up by means of a reticulated head-dress, which, in the originals, were richly jewelled.

Some three examples of the above style of spoon have come down to our times, one of which may be seen in the National Collection at the British Museum.

The original of the specimen illustrated measures about 6 ins. in length.

IN most representative collections of those curious pieces of needle-work with which Curiosities in our great grandmothers amused themselves, are to be found specimens which depart very widely, both in conception and execution, from the orthodox canons of the art. The whole subject of pictorial needlework, to be sure, is one in which dogmatic rules as to the

proper limits within which needle, silk, or bead should be employed, are quite out of place. Apart from the sampler, there is little of the large mass of work of this kind which has gradually emerged from country houses and rural cottages to provide contests for the salerooms, which would pass muster with the austere spirits of the Arts and Crafts Society; but such work has an enduring charm nevertheless. Its very *naïveté* is not the least of its attractions, the flavour of the quiet ordered life which it exhales is very attractive to a restless age like our own, and, in the circumstances, it would seem that the present vogue of the pictorial needlework of the eighteenth century is justified and is likely to increase.

A very beautiful and complete collection of such work belonging to the Countess of Mayo, which fills several rooms at the family seat at Palmerstown, has provided one with the subject for these reflections. Here one can trace in a score of specimens the wandering away of the needle-woman from the formal and flat treatment of decorative subjects into all sorts of pictorial dissipations. A panel of George II. displays a shepherd and shepherdess in cross-stitch, but with noses in relief of generous proportions and of convincing colour. An earlier piece in much the same stitch, showing Charles II. in a tent, has curtains of red silk disposed in



HENRY V. SPOON

Notes



"QUEEN ANNE"

FROM THE COLLECTION OF LADY MAYO

flowing folds sewn on to the tent door. Towards the end of the eighteenth century the pictorial idea was unblushingly accepted, and pictures by popular artists were copied in needlework by ladies in manor houses and young girls at the seminaries of the period. Barker, of Bath, with his rather sentimental rural subjects was a favourite model, and such compositions as *Labour and Health*, with the faces and hands of the figures very neatly painted on satin, and the costumes, landscape, and backgrounds all faithfully worked in silk and wool, were highly popular. About the same time some ingenious lady, or perhaps some teacher of the art, hit upon the idea of employing the popular print of the day as a basis for needlework. From 1780 onwards, accordingly, we find the humorous mezzotint published by such men as Carrington Bowles adopted by needlewomen as a field for their labours, and many of these diverting designs appear laboriously overlaid with silk and satin for the dresses of the swains and maidens, the backgrounds and accessories worked in varying stitches in silk, and the faces alone displaying the original work of the engraver.

More rarely direct portraiture is attempted, and Lady Mayo, who has very courteously allowed the accompanying illustrations to be selected

from her collection, possesses several of these scarce specimens. The earliest of these in date is a crude but very interesting representation of Queen Anne, shown in the first of our photographs. The main lines of the design are outlined in silver braid upon white silk, and show her Majesty walking, presumably in Windsor Park, for the Castle appears in the background, and surrounded by flowers and butterflies. A cloud floats in the sky, and the Queen is crowned by two delightful amorini.

A second illustration shows a very interesting specimen of portraiture, though here the faces are very delicately painted on ivory, afterwards applied to the silk base upon which the rest of the design is worked. The two children shown in the landscape are Lord Charles Fitzgerald and his sister, Lady Mary, children of the first Duke of Leinster, and brother and sister of the hapless Lord Edward. The portraits are perfectly recognisable from paintings existing at Carton to-day, from which they were obviously taken.

In Lady Mayo's collection also appear varieties of needlework which the writer has not found elsewhere. These are miniatures. The greater number of these are founded upon the small engravings of the school of Bartolozzi, which were turned out

in such profusion for the enrichment and illustration of frontispieces, tail-pieces, title pages and the like, books of poems and literary trifles generally. Prints from such subjects upon satin and in colours were taken by the needlewomen and elaborately worked over with the exception of the faces. Many of these are circular in form, and some of them have obviously been used as watchpapers, that is, as a sort of packing between the body and loose silver or shagreen case of the large watch of those days. Very typical specimens of this work are shown in our two last illustrations, which are reproduced in full size.—WILLIAM B. BOULTON.

IN the "Waring's Antiques" supplement of THE CONNOISSEUR for February, 1905, the price



CHILDREN OF THE DUKE OF LEINSTER
FROM THE COLLECTION OF LADY MAYO

of the Sheraton sideboard, with beautiful pedestals and knife vases (fig. iv.), owing to a regrettable printer's error, was mentioned as £550. This should read £55.

AN excellent mezzotint engraving has just been published by Messrs. P. & D. Colnaghi & Co., after Gainsborough's *Mrs. Elliot*. Mr. H. Scott Bridgwater is the engraver, and the edition is strictly limited to 225 copies at 8 guineas. From Messrs. W. Doig & Co. we have received a facsimile reproduction of Murillo's

Christ Healing the Paralytic, the original of which is exhibited at Messrs. Doig's Gallery. A large and carefully executed etching by C. O. Murray, after Alfred East's *The Miller's Meadow*, is the most recent addition to the publications of the Art Union of London.



NEEDLEWORK MINIATURES, FROM THE COLLECTION OF LADY MAYO



Notes

In Vol. ix., page 178, of the CONNOISSEUR, an illustration was given of a

**Two Dishes of
the Toft School in
Farnham Museum,
Dorset**

famous Ralph Toft dish from the collection of the late General Pitt-Rivers, D.C.L., F.R.S.

The writer is now able to give illustrations of two other dishes of the Toft School exhibited in Farnham Museum.

The first illustration, which is $13\frac{1}{8}$ ins. in diameter, bears a representation of George I. on horseback, *circa* 1714, with the letters G.R. on either side of the head. The horseman is in dark and light brown, the ground being buff coloured. The rim is decorated with ovoid indentations, but somewhat approaching to fusiform shape. It was made at one of the Derbyshire Works, probably Cock-Pit Hill or Tickenhall.

The same colours have been introduced in the decoration of the second illustration—a "slip ware" dish measuring $14\frac{1}{4}$ ins. in diameter, grotesquely ornamented by a lion rampant with a protruding tongue and pawing a branch of conventional leaves. This dish, which bears the initials R.H., is of precisely the same character as the early Georgian dish bearing the



DISH WITH GEORGE I. ON HORSEBACK FARNHAM MUSEUM

255



"SLIP WARE" DISH, WITH LION RAMPANT FARNHAM MUSEUM

lot number 317, and they were probably produced at the same factory about the same time. The indentations on the rim are worthy of notice, as they exhibit slight ribbings, caused probably by the impression of a small *cardium* shell.

IN addition to the interesting siege-coin of Newark published in the Notes column

of the December number of A Pontefract Siege-piece

this periodical, the Liverpool Museum also contains the following obsidional piece, which is quite unpublished and is believed to be unique. If we refer to the November issue of THE CONNOISSEUR we will find illustrated, Nos. xi. and xii., two siege-shillings struck at Pontefract, bearing the titles of Charles II., on whose behalf it will be remembered that the castle held out for six weeks after the death of his father on Jan. 30th, 1649.

On inspecting No. xi., it will be observed that the crown upon the obverse has a jewelled band, whereas that upon the obverse of No. xii. is furred. The coin we now depict would appear from the fact of its having a jewelled band to be a specimen of the second issue, but its peculiar interest lies in the fact that upon the reverse of this coin there occurs a



A PONTEFRACHT SIEGE-PIECE



mint-mark—a coronet—and in this respect this coin stands alone, being the only example of an English siege-piece so marked.

This coin may be described as follows:—
Ov., Beneath a crown, with jewelled band,

HANC : DE
VS : DEDIT
1648

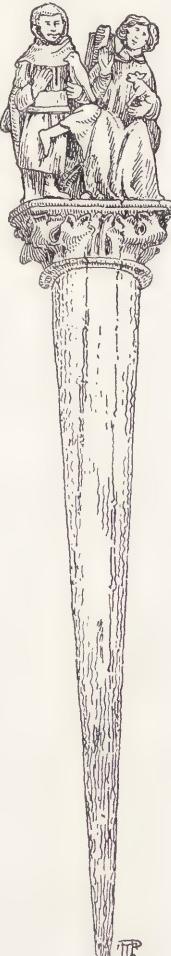
and around, CAROL : II : D : G : MAG : R : F : ET : H : R :;
rev., The gateway of Pontefract Castle, OBS. to left, cannon to right, whilst above are the letters P O:, and around the words POST : MORTEM : PATRIS : PRO : FILIO :, preceding which occurs the mint-mark—coronet. It will be observed that the b on the obverse and the c on the reverse are retrograde.

This coin, which is somewhat double-struck, is executed upon an octagonal flan and weighs 80 grains.

THIS ivory pin, which is about 6 ins. long, is now preserved in the

Ivory Pin Hotel de Cluny.
Hotel de Cluny,
Paris

Its purpose is not quite obvious. According to the catalogue of the ivories in that museum, it was a "stylus" for writing on wax tablets, but must have been rather heavy and ungainly for that work; on the other hand, Viollet-le-Duc considers it to have been an article of the toilet used by ladies for parting their hair. There is nothing particular in the



IVORY PIN
CLUNY MUSEUM

ornamentation, which consists of two seated figures, one holding a falcon and the other a dog, to determine the purpose to which it was devoted. Judging from the carving of the capital, its date may be assigned to the middle of the fourteenth century.

IN publishing the "Masterpieces of the Royal Gallery of Hampton Court" in an inexpensive form,

Masterpieces of
the Royal Gallery
of Hampton Court
(G. Bell & Sons)

Bell & Sons are only following the trend of the time, which is all in favour of this more pictorial than literary treatment of art subjects. The catalogue of this interesting collection, in which masterpieces of supreme merit hang side by side with insignificant works to which the names of the greatest painters have been wrongfully attached, is sadly in need of revision, and Mr. Law has been well advised in not attempting to uphold many of the erroneous attributions.

As regards the history of the collection, it is interesting to note that the only paintings in the Palace at the time of Cardinal Wolsey, were one "ymage of the crosse paynted on a borde" and one or two altar-pieces in the Chapel.

When Henry VIII. took possession of Hampton Court, he added to these the famous series of pictures by Holbein and his followers, including the three historical works, *The Meeting of Henry VIII. and the Emperor Maximilian*, *The Battle of the Spurs*, and *The Field of the Cloth of Gold*. Under Charles I., that greatest of all collectors, the Hampton Court Gallery assumed considerable proportions; but under the Commonwealth the whole collection was sold by auction. Charles II. succeeded in recovering a certain number of the lost works, and numerous additions were made to the collection by his successors.

"In the reigns of George IV. and William IV., considerable changes were made, and a great many pictures from Kensington Palace, Carlton House, Buckingham Palace, and Windsor Castle, some of them of much beauty and interest and many of them little better than rubbish, were sent to swell the contents of Wolsey's Palace." Is it not time that this "rubbish" were removed and the sadly overcrowded walls cleared of things unworthy of being shown in so important a Gallery?



PORTRAIT OF THE ARTIST BY DANIEL MYTENS



MRS. LEMON BY VAN DYCK
(FROM "MASTERPIECES OF THE ROYAL GALLERY OF
HAMPTON COURT" G. BELL & SONS)

THE gold memorial box here depicted is a beautiful specimen of Relic of King Charles I. the goldsmiths' work of the period. It is of nearly pure gold, $3\frac{3}{4}$ by $2\frac{1}{2}$ ins., and weighs over 5 oz. The lid is pierced and chased, and in the centre is a portrait medallion of the "Martyr King," inscribed, VIVAT REX CVRRAT LEX. FLORET (sic) GREX. Above two cherubs supporting a crown beneath the sun's rays inscribed VIDEO, below a lion and unicorn supporting an escutcheon, on which are impaled the Rose of England and the Thistle of Scotland. At the two sides appear in two ovals, crowned, the Fleur-de-lis and the Harp (France and Ireland). This most interesting relic was purchased at the sale of the celebrated Murdoch collection at Messrs. Sotheby's, in December last, by Mr. Berney-Ficklin, F.S.A., of Tasburgh Hall, near Norwich, for £56, and is now being exhibited at the United Service Museum, Whitehall, with several other Stuart relics from his collection, including a locket containing some of the hair of Charles I., the blue silk vest worn by him on the scaffold and stained with his blood, a snuff-box said to

have been made from some of the wood from the scaffold, a few memorial rings, and several other interesting exhibits.

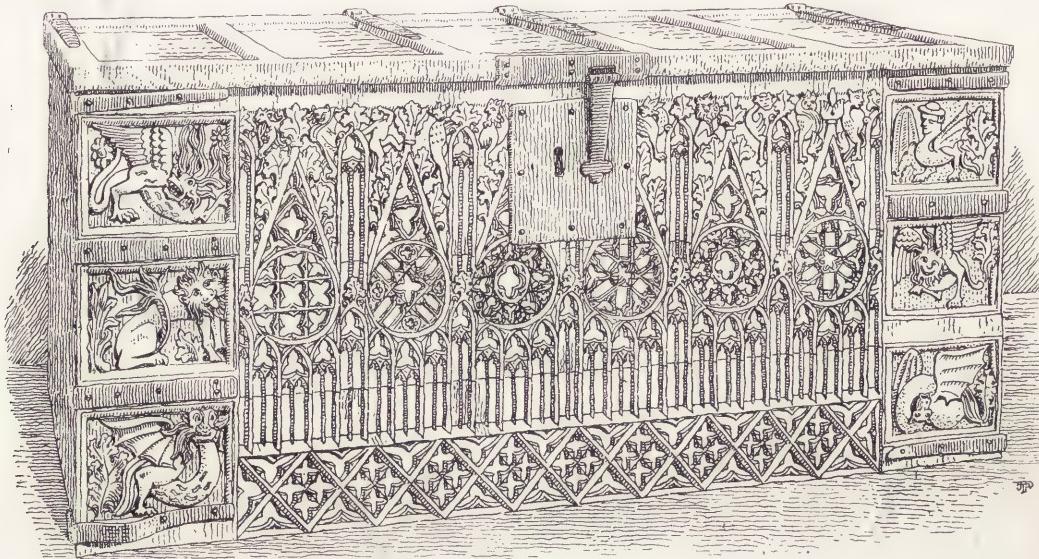
THIS very beautiful chest, which is now in the Church of S. Brandon, Church Chest at Brancepeth, Brancepeth, Durham

Durham, is evidently not of English manufacture or design, but German or Flemish of the late 14th century, and no doubt reached its present resting-place through one of the ports of the Tyne or Wear, which had a busy intercourse with the Low Countries in mediæval times. The richly carved and traceried front is formed in the centre out of

three boards, and the end pieces of two others, and all the ornamentation is carved out of the solid wood. The variations in the tracery, the quaint grotesques which fill the spandrels, and the bold treatment and energy of the six great beasts at the ends make up a composition rarely surpassed even in Gothic work. The lock-plate is, of course, a later addition, for which the delicate tracery of the front has been ruthlessly cut away, and it is quite possible that the lid and framework of the chest are of a later date than the front.



GOLD MEMORIAL BOX, WITH MEDALLION OF KING CHARLES I.



CHURCH CHEST AT BRANCEPETH, DURHAM

Notes

THOUGH written between the years 1406 and 1413 by Edward III.'s grandson, Edward, second Duke of York,

The Master of Game,
by Edward,
Second Duke of York
Edited by W. A. and
F. Baillie-Grohman
(Ballantyne,
Hanson & Co.)

this, the oldest and most important book on the chase in the English language, has never appeared in print. Mr. Baillie-Grohman has now supplied this deficiency. With fifty-two facsimile photogravure plates and monotint reproductions and a coloured frontispiece of Gaston

Phoebus, and bound in a most sumptuous cover of rough deerskin, the work surpasses, at least as regards get up, any of the many fine books on sport issued in recent years.

The greater part of the book—in fact, thirty-one out of the thirty-six chapters—is a careful translation from that most famous hunting book of all times, Count Gaston de Foix's *Livre de Chasse*, written in 1387, with which those interested in early sporting literature are well familiar. The translator, however, added many comments of his own during the course of translation, and to enable the reader to see which parts of *The Master of Game* are original these are printed in italics in the old English text. This text is reproduced from the Cottonian MS., Vespasian B. xii., whilst the splendid reproductions of hunting miniatures are taken from the finest manuscript of the *Livre de Chasse* in the Bibliothèque Nationale.

That famous sportsman, President Roosevelt, contributes a four-page foreword, which will at least be appreciated by the purchasers of the American edition, though the President's vigorous denunciation of modern sport will not meet with general acceptance.

There are nineteen existing MSS. of *The Master of Game*, and which of these to select for reproduction proved a delicate task to the editors. Eventually the choice was narrowed down to the Vespasian B. xii. and Additional MS. 16,165 in the British Museum. For some time the idea was entertained of using the latter, but was abandoned on the advice of the British Museum experts, who pronounced the former to be the older MS.—by some twenty or thirty years—and the work of a professional scribe, whilst the other is the work of an amateur.

As the work owes so much of its pictorial embellishment to the best existing copy of the *Livre de Chasse*, Mr. Grohman devotes several pages to the author and to his book, a most valuable contribution to the history of sporting literature in general and the famous classic in particular. There are also sections of the book devoted to the famous "Gaston Phoebus" MS. 616 and its miniatures.

It is of course an impossibility when compiling such a work to prevent some few errors, redundancies, and omissions appearing, but of these there are some which could have been avoided had the editors extended their investigations amongst the records to be found here

in England before exhausting the libraries of the continent.

In the glossary, which occupies about eight pages at the end of the work, there are many words which are absolutely unnecessary. Who, for instance, would need to be informed that *entente* means intent; *grete*, great; or *wynter*, winter? By the exclusion of such words as these much space could have been saved, which space could have been utilised for many important words which find no place in Mr. Grohman's glossary.

Ignoring the beam in his own eye, Mr. Grohman devotes many columns to "Errors in English Literature on Ancient Sport." Some of his criticisms are both excellent and valuable, but the true critic should be master of his subject, and in certain instances it is quite apparent that though an authority as regards the famous Gaston Phoebus, Mr. Grohman is comparatively ignorant of much that has been written on hunting by English scribes.

SINCE 1897 this *Annual* has appeared, and from the commencement has been notable for the excellence of its contents, including amongst its contributors Sir Walter Besant, Canon Ainger, Dr. Robertson Nicoll, (Sydney C. Mayle, Dr. Richard Garnett, and many others famous in the world of literature. The number under review as usual contains numerous articles and

The Hampstead Annual, 1904-5
70, High Street,
Hampstead)

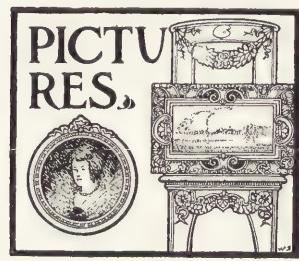
illustrations in connection with literary Hampstead, the frontispiece being a coloured portrait of Mrs. Siddons, from an engraving by P. W. Tomkins, after a drawing by J. Downman, A.R.A., reproduced by permission of THE CONNOISSEUR.

THIS little volume, although only containing ninety pages of letterpress, has ninety-four full-page plates, some of which illustrate two specimens of furniture. It is excellently got up, and the examples have been well chosen with a view to illustrating typical styles from the sixteenth to the eighteenth centuries. The main fault that we

have to find with the volume is that we wish it had been twice as long. There runs through the book a pleasant vein of appreciation of the best that has been in English cabinet making from Elizabethan days to Chippendale and his imitators. "It does violence to one's feelings," says Mr. Fenn in his introduction, "to see the twelve by ten drawing-room in a suburban villa furnished with 'old carved oak' (made in Belgium or the Midlands), backed by an 'art' wall-paper, or to see cottage chairs of the Chippendale period in the drawing-rooms of the wealthy; but at least these things show a hankering after improvement." As a corrective to false notions this book should be a healthy stimulant to those caught up by the spirit of collecting.



THE February picture sales contained little of general interest, and only one comprised pictures by artists of the early English school and by the old masters.



The first, Saturday, Feb. 4th, included the water-colour drawings of the late Mr. H. L. Micholls, of 6, Kensington Gardens Terrace, and various other properties, the day's total amounting to £2,826 6s. Mention may be made of the following drawings: P. de Wint, *Grange Bridge, Borrowdale*, 12 in. by 18 $\frac{1}{2}$ in., 53 gns.; J. Holland, *Innsbruck*, 1858, 14 in. by 10 in., 48 gns.; two by J. M. W. Turner, *Cumberland Fells*, 10 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., exhibited at the Guildhall, 1899, 80 gns.; and *A View from Richmond Hill*, 7 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., 62 gns. The foregoing were in Mr. Micholls' collection; and Birket Foster, *An Old Cottage at Witley*, 8 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in., 105 gns. The pictures included: Leon Y. Escosura, *The Game of Backgammon*, 1866, on panel, 13 in. by 10 in., 62 gns.; and two by T. S. Cooper, both 30 in. by 50 in., *A Summer Day in the Meadows*, 1892, 190 gns., and *Sheep on the Downs, Evening*, 1890, 185 gns.

The sale on Monday, Feb. 6th, included the remaining works of the late Mr. Basil Bradley, R.W.S., and that of the following, Saturday, Feb. 11th, was made up partly by modern pictures and drawings from the collections of the late Mr. W. H. Crabtree, of Burnage Hall, Manchester, and the late Mr. J. R. Mason, of St. James's Square, Notting Hill, W., and partly by the usual assemblage "from numerous private collections and different sources." This day's sale brought £2,070 14s. 6d., the drawings comprising: J. Downman, a young girl in pink dress, holding some cherries in her lap, 1782, oval, 7 in. by 5 $\frac{1}{2}$ in., 75 gns.; J. Holland, *A Piazza, Venice*, 1840, 15 in. by 21 in., 46 gns.; and C. Robertson, *Temptation*, 30 in. by 21 $\frac{1}{2}$ in., 35 gns.; and the following pictures: L. Deutsch, *The Emir*, 51 in. by 33 in., 95 gns.; J. F. Herring, *The Derby Day*, 1835, 17 $\frac{1}{2}$ in. by 39 $\frac{1}{2}$ in., 68 gns.; T. S. Cooper, *Summer Showers*, 47 in. by 60 in., exhibited

at the Royal Academy, 1850, 250 gns.; and T. Faed, *The Bather*, 1868, 30 in. by 21 in., 155 gns.

The sale on February 18th was entirely made up of miscellaneous properties, the total amounting to £2,022 7s. Drawings: H. Allingham, *Cottages, Farringford, Isle of Wight*, 19 in. by 15 in., 55 gns.; and Birket Foster, *A Roadside Shrine, near Genoa*, 9 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in., 115 gns. Pictures: E. Crofts, *Whitehall, January 30th, 1649*, 1891, 22 in. by 16 $\frac{1}{2}$ in., 50 gns.; J. Van Os, *Flowers in a Vase*, on panel, 19 in. by 14 $\frac{1}{2}$ in., 39 gns.; F. R. Lee and T. S. Cooper, *Across to the Village behind the Mill*, 1867, 30 in. by 36 in., 85 gns.; F. Brangwyn, *London Bridge*, 28 in. by 39 in., 90 gns.; and H. H. La Thangue, *Springtime*, 54 in. by 39 in., 58 gns.

The one sale of the month (Feb. 25th) which attracted many people and excited some considerable amount of interest, comprised the choice pictures and drawings of Mr. J. G. Menzies, but was chiefly made up of pictures by old masters and of the early English School, from various private sources, the total of the 145 lots amounting to £10,063 7s. Very few of the 13 lots forming Mr. Menzies' property need be mentioned, but among them were these drawings: J. Downman, portrait of a lady in white dress trimmed with black lace and white cap, 1782, 8 $\frac{1}{2}$ in. by 7 in., 125 gns.; C. Fielding, *A Coast Scene*, with fishing-smack in a squall, 1833, 10 in. by 14 in., 95 gns.; and a picture by J. W. Oakes, A.R.A., *An Old Watermill*, with children angling, 35 in. by 50 in., 130 gns. The "property of a lady" consisted of seven lots, notably: Lucas Cranach, portrait of a gentleman, in black dress trimmed with fur, and black head-dress, holding a ring in his right hand, on panel, 7 in. by 5 $\frac{1}{2}$ in., 500 gns.; Lucas de Heere, portrait of *Lady Jane Grey*, in dark dress trimmed with pearls, and wearing a robe of black and white pearls, white cap richly ornamented with pearls, and black veil hanging at back, on panel, 6 in. by 5 in., 620 gns.; H. Holbein, portrait of *Charles Brandon, Duke of Suffolk*, in dark dress trimmed with fur, crimson sleeves, black jewelled cap, wearing a gold chain, and holding a dagger in his left hand, on panel, 9 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in., 165 gns.; and P. P. Rubens, *Decius Haranguing his Soldiers previous to the Battle*, 32 in. by 32 in., a study for the large picture, 200 gns.—this study is mentioned in Smith's *Catalogue Raisonné*, No. 329,



Hans Starogl Photo.

DIANA
By Francois Boucher



In the Sale Room

and was sold in 1777 at the Randon de Boisset collection for 1,200 francs.

Among the miscellaneous properties the more important pictures included the following: two by J. Van Goyen, *A River Scene*, with a chateau, boats, and fishermen, on panel, 21 in. by 29 in., 100 gns.; and *A River Scene*, with windmill, boats, and figures, 21 in. by 29 in., 155 gns.; Sir J. Reynolds, portrait of Constantine John, second Baron Mulgrave, in grey dress with lace vandyke collar and cuffs, holding a sword in his right hand, 36 in. by 28 in., 540 gns.; P. De Hooghe, *A Cavalier and a Lady* seated, playing on the guitar and oboe, on a marble terrace, a servant girl pouring out a glass of wine, 20½ in. by 24½ in., 135 gns.; A. Cuyp, *A Falconer and his Wife*, with a hawk, dog, and dead bittern, 60 in. by 56 in., 115 gns.; two portraits by Sir T. Lawrence, *Miss Brooke*, afterwards Mrs. Carisbrook, in white dress with coral necklace and earrings, 30 in. by 25 in., 920 gns., and portrait of *Robert Brooke*, in red coat with white stock, leaning his hand upon a book, 30 in. by 25 in., 190 gns.; J. Hoppner, portrait of a young boy playing with a dog, 24 in. by 29 in., 420 gns.; three by Geo. Romney, *Lady Hamilton as "Ariadne,"* 30 in. by 25½ in., one of several versions of the well-known engraved picture exhibited by Sir A. W. Neeld at the Guildhall in 1902, 1,150 gns.; portrait of *Miss Leonora Maxtone*, of Cultoquhey, in white dress, 15½ in. by 13½ in., 145 gns.; and the companion portrait of *Master James Maxtone*, of the same place, in white dress with pink sash, 100 gns.; Velasquez, a woman and a boy at the entrance to a palace, with peacock, poultry, dead fawn, etc., 62 in. by 78 in., exhibited at Bethnal Green, 1876, and sold by order of the executors of the late Mrs. Henry Page, 100 gns.; Jan Steen, *The Music Lesson*, on panel, 12½ in. by 10½ in., 390 gns.; and T. De Keyser, portraits of a gentleman, his wife, and young daughter, in black dresses and white ruffs, 48 in. by 71 in., 170 gns.

A REFERENCE to AUCTION SALE PRICES, Vol. IV., No. 28, discloses the fact that during February, 1904,

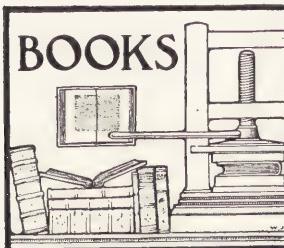
nine good book sales were held in London. This year six indifferent ones have to be chronicled during a corresponding period, a circumstance that makes one wonder when this unexampled period of depression will give place to at

least a show of activity. There is nothing doing, prices must surely be at about their lowest level by this time, and yet the "Erectors of Libraries" hold aloof, preferring apparently to buy on a rising market that may come some day. This, though strange, is in accordance with precedent, and, moreover, book buyers do not appear to be particularly easy in their minds just now, and that may in a measure account for much. The inflated prices of a year or two ago, coupled with a great reaction, the

doubt whether all is well with books of certain kinds or classes, and the great uncertainty that prevails with regard to the probable course of events in the near future, all contribute to support a policy of inaction, and to keep the records down. Nevertheless, there are not a few who are busily making hay while the sun shines upon them; who are buying now what they could not afford to buy at one time, and are therefore presumably satisfied. It is indeed an ill wind that blows nobody good.

The first sale of the month was held by Messrs. Hodgson on the 8th and two following days, and affords an excellent instance of the truth of the foregoing remarks. The catalogue was full of really good and useful books, sold for the most part at very low prices. A few reminded us of past days, but then they were of a special kind, not much affected by recent depreciation. The *édition de luxe* of Mr. Kipling's works, including the *Departmental Ditties*, 22 vols., 1897-1903, realised £10 5s. (Feb., 1902, £12 15s. for 21 vols.), and the Kelmscott edition of *Keats's Poems*, 1894, £7 15s. In February, 1899, this book sold for £19 19s., and in July of the same year for no less than £28. The magnificent *Birds of Great Britain*, 5 vols., royal folio, 1873, stands firm at £51 (mor. extra, slightly worn), but Smith's *Catalogue Raisonné*, 9 vols., 1829-42, at £28 (bought in) is clearly on the down grade, like most other art books that come into the market in these days. This set was in cloth, and last season Messrs. Robinson & Fisher sold a similar series for £39, this being a very usual price at that time. A much more interesting book, from a literary point of view, and one, moreover, that very rarely makes its appearance, was the first French edition of the *Pilgrim's Progress*, published at Amsterdam in 1685 under the title *Le Voyage d'un Chrestien vers l'Eternité*. This realised £15 (vellum).

The catalogue contained a considerable number of early versions and translations of the Bible, reprints and bibliographical treatises collected doubtless by some person who, like the late Mr. Dore, delighted in the exoteric study of the Scriptures. Take them for all in all, these books were not of very much importance, and mention need only be made of two. One of these was an imperfect copy (some leaves in facsimile) of *Coverdale's Bible*, printed at Zurich for Andrew Hester in 1550, small 4to, £10. Froschover was the printer of this book, which is noticeable as containing a very curious error. The title-page declares that it was translated into English by Thomas Mathewe (*i.e.*, John Rogers); but that cannot be, for Mathew had certainly nothing to do with Coverdale's first authorised version of 1535, of which this Bible purports to be a reprint. Froschover may have thought that by passing off this quarto as a reprint of the first issue it would be more likely to find favour in England. In 1550, as Mr. Dore points out, the difficulty was to induce people to buy Bibles at all. When they did buy them they preferred the version they were used to, just as we do now. The other Bible to which reference has been made was Rodt and Richel's ponderous folio of 1470-71, which realised £9. Six leaves of the table at the end appeared to be missing, but otherwise this was



The Connoisseur

not at all a bad example of a very scarce book, in its old stamped calf binding, oak boards and metal bosses. In March, 1891, a fine copy bound in two volumes, morocco, gilt edges, brought £52. It was of very much better quality, but not so quaint as this old time volume, which we cannot help thinking should have been sold for more than £9.

If the sale held by Messrs. Christie, Manson & Woods on February 14th afforded satisfactory evidence of the present position of art books in the market, all that has been said about them here and elsewhere would have to be reversed. The prices realised were exceedingly high, and as many think beyond all reason. The catalogue consisted for the most part of fine art works, the property of Messrs. Lawrie & Co., late of New Bond Street, and a great deal of competition seems to have taken place between the partners. At any rate, £62 for Graves and Cronin's *History of the Works of Sir Joshua Reynolds*, 4 vols., 1899-1901, was too much by about £10. This work was published by subscription at twenty-five guineas, and, as we stated on a prior occasion, 125 sets are said to have been printed (not necessarily issued). Another copy of Smith's *Catalogue Raisonné* described *supra* as having been bought in at £28, now sold for £38, and an extra annotated copy for £72. This latter price may have been justified, as the notes and additions were of considerable importance, but £38 as against £28, both sums being quoted within a few days of each other for identical copies, cannot be justified. A set on large paper of Lodge's *Portraits of Illustrious Personages*, 12 vols. in 6, 1835, sold for £45 (half morocco). Last year a similar set bound, however, in much better style by Hayday, morocco super extra, realised but £13. The best edition of this work is, of course, the first or folio edition of 1821-34. *Gainsborough and his Place in English Art*, by Sir Walter Armstrong, 1898, royal 4to, brought £20, the usual price being about £11. There is no ground for criticising the sums paid for the annotated books, and £160 for Redford's *Art Sales* may have been reasonable. Bode and de Groot's *Complete Works of Rembrandt*, 7 vols., 1897-1902, realised £50 (vol. 8 to be delivered when published), and the *Works of Sir Joshua Reynolds*, 5 vols., folio, with lettered proof impressions, £78 (half morocco extra).

Messrs. Hodgson's three days' sale, commencing on February 15th, contained a few good books, among them several old plays which seem to be fast gravitating to the public libraries. They are safer there, no doubt, than in the hands of a private collector, but for all that their gradual disappearance gives rise to a good deal of heartburning at times. George Chapman's *May Day*, described on the title as "a Wittie Comedie," 1611, 4to, brought £27 (some leaves repaired and stained). About a century ago the value of a sound copy of this pamphlet was about 15s. The same author's *Conspiracie and Tragedie of Charles, Duke of Byron*, 1608, 4to, made £20 (calf, one leaf wanting), as against £10 realised at Sotheby's in December last. That copy was, however, cut down right to the headlines, and by no means a desirable acquisition even at the reduced price. Ben Jonson's

The Alchemist, 1612, 4to, a play that is getting scarcer every day, sold for £39, although the leaf of dedication was defective. The last copy seen in the auction rooms brought £22 in May, 1900, at Sotheby's (title mounted). At the Duke of Roxburghe's sale in 1812 as much as £27. was realised for a sound copy, a high price in those days. The first volume of Dallaway's *History of Sussex*, 1815, imperial 4to, sold for £15 5s. This is a difficult work to meet with complete, as 300 copies of the first volume and 470 of the first part of the second were destroyed by fire at Bensley's printing office in Bolt Court. It seems that 500 copies of each had been printed. Of late years Hogarth's Works have materially declined in value. They are voted too coarse for this generation, and have become comparatively neglected. It is not surprising that Boydell's fine edition of 1790 should have realised no more than £8 15s. This was a good old copy in a contemporary binding, comprising 123 subjects on 96 plates, including the much criticised "Before" and "After." Dr. Joly, whose library was sold in February, 1892, had the finest collection of works by Hogarth ever offered for sale. His copy of Boydell's edition of 1790 sold for £10 12s. 6d. We bring the account of Messrs. Hodgson's sale to a conclusion by remarking that the first issue of the first edition of Dryden's *The Hind and the Panther*, 1687, with two other pieces of less interest, brought £13 10s., and that the *Encyclopædia Britannica*, 35 vols., 1875-1903, now stands at £15 10s. (half morocco, revolving bookcase included).

On February 16th Messrs. Sotheby commenced one of those long sales of useful literature which are rarely productive of anything of real importance from the collector's point of view, and so events turned out in this instance. Some 960 lots in the catalogue realised about £1,200, many of them being knocked down for trifling sums. A few books, however, kept up the average, among them Burton's *Arabian Nights*, with the supplemental volumes, 1885-86, together 16 vols., which sold for £29, and an imperfect copy of Malton's *View of Dublin*, 1794, which brought £11 12s. 6d. This latter work had a page of the text missing, but all the 26 fine coloured plates were accounted for. Like many other books depending for their interest chiefly upon the coloured plates they contain, this *View of Dublin* is steadily decreasing in value. This time last year £14 would have been nearer the value of this copy than £11. The most noticeable book in this catalogue was Shakespeare's fourth folio, which realised £67. It had the portrait with the verses beneath, and was, generally speaking, in very fair condition. The binding was broken, but is probably repaired by this time, and several of the leaves were slightly defective. This fourth folio contains seven plays "never before printed in folio," a manifestly incorrect statement, seeing that every one of them had previously appeared in many copies of the third folio printed more than twenty years before. Some copies of the third folio (those dated 1663) do not contain these seven plays, but others (those dated 1664) have them. The plays are "Pericles," "The London Prodigal," "The History of Thomas, Lord

In the Sale Room

Cromwell," "Sir John Oldcastle," "The Puritan Widow," "A Yorkshire Tragedy," and "The Tragedy of Locrine," and with six of these Shakespeare had probably nothing whatever to do.

On February 23rd another noticeable edition of Shakespeare was sold; that edited by Nicholas Rowe, in 7 vols., 8vo, 1709-10. This is important, as it is the first edition in 8vo, and the first with plates. More than twenty years had elapsed since the publication of the fourth folio before the popular interest in Shakespeare became sufficiently marked to encourage any publisher to venture upon an edition which should appeal more to the world at large than a heavy folio could be expected to do. Rowe adopted the text of the fourth collective issue of 1685, and in that made an unwise choice, for it is the least satisfactory of the folio editions. This set realised £10 (old calf, three covers missing). The large paper copies of this work are in every way much superior to the ordinary ones. They contain, or should contain, a portrait frontispiece to each volume, and an engraving to every play. It is worthy of notice also that the Stratford bust was first engraved for this issue, but apart altogether from that the illustrations are of supreme interest, because it is questionable whether there are any other contemporary prints which show the traditional costumes worn by seventeenth century actors in Shakespeare's plays.

This sale, which was held at Sotheby's on February 23rd, 24th, and 25th, was of just such a miscellaneous character as the last, though on the whole of somewhat better quality. Nearly all the interesting books were disposed of on the first day. *The Sporting Repository*, an extremely scarce book, published by M'Lean in 1822, 8vo, realised £30 (half calf). The record price for this work is £80, but in that case the particular copy was in its original boards. It is strange that this book should invariably realise such large sums, for though it may be scarce, the 19 coloured plates by Beringer and Alken that adorn it are not any better than many others by the same artists. We suppose it is a question of rarity and that alone. We have mentioned Smith's *Catalogue Raisonné* twice before in this article, and it is sufficient to say that another set of nine volumes realised £33 at this sale (original cloth). This was an improvement, but considerably below the prices of last year. Herrick's *Hesperides*, 1648, 8vo (£40) is one of those books that is rarely found perfect. As good a copy as any sold in recent times was that which realised £14 at the Earl of Crawford's sale in 1887. Mr. J. W. Ford's copy, which brought £75 in May, 1902, was also very good. The book consists of two parts, viz., the *Hesperides*, dated 1648, and *Noble Numbers*, dated 1647, the latter containing a portrait by Marshall, often missing altogether, or more frequently mutilated, as in this instance. Several leaves were also defective.

This record of the month's book-sales would be imperfect were reference not made to a very scarce play by John Lilly or Lylie, entitled *Sapho and Phao*. This drama was played before Queen Elizabeth on Shrove Tuesday, 1584, by "her Majesties Children and the

Boyes of Paules," and printed in the same year in 4to. The Duke of Roxburghe's copy, dated 1591, described in the catalogue as "rare," sold for £2 1s. in 1812, and in 1903 £19 10s. was realised for one that wanted four leaves. The copy sold on this occasion was also dated 1591, and had the corner of one leaf torn away and restored in facsimile. It realised £29 10s. (mor. extra). The Kelmscott *Chaucer* brought £43 10s., the elaborate covers by the Guild of Women Binders adding probably nothing, or at the most a mere trifle, to its present value, which is, of course, a great deal less than it was at one time. The last work that need be mentioned is the *Coutes et Nouvelles en Vers* of La Fontaine, the Fermiers-Généraux edition of 1762, 2 vols., 8vo, which realised £23. This copy was a very unusual one, as in addition to the 80 plates by Eisen, it had 19 of his suppressed or extra plates, and the portrait of Choffard was in the earliest state, "avant les tailles." The total number of plates rejected for one reason or another by the Société d'Amateurs was twenty-four, and there are also six découvertes plates, two of which "Le Cas de Conscience" and "Le Diable de Papefiguière," are frequently met with. The remaining four are extremely scarce. And so it falls out that each particular copy of this Fermiers-Généraux edition must be judged on its merits, no two being precisely the same in every respect. Care must also be taken that the edition, also dated 1762, but of smaller size, containing Eisen's plates, is not mistaken for the more important work. It can readily be told, for it is without the vignettes by Choffard.

IT was with a miscellaneous collection of furniture, china, and objects of art that Christie's opened their rooms in February, and though most **Furniture, Porcelain, and Objects of Art** of the items were of an unimportant character, some few attained high prices. A miniature of John Drummond, Esq., by John Smart, signed and dated 1784, realised £141 15s., whilst a pair of miniatures by Andrew Plimer, of George Purvis, Secretary to Earl St. Vincent in 1797, and his wife, Renira Charlotte, fell to a bid of £262 10s. Amongst the furniture, the only items deserving of notice are a ten-leaf old Gouri lacquer screen, which made £199 10s., and a Louis Seize marqueterie commode, for which £110 5s. was given.

On the 7th a similar sale was held, but not a single item realised £100, the highest price being £71 8s. given for a fine pair of Adams torchères, which were sold together with a pedestal by the same maker.

There was more interest at the King Street rooms on the 10th, the properties dispersed including several pieces of the first importance from the collection of Mr. H. H. Gardiner. A superb set of three large Nankin oviform vases and covers, and a pair of beakers entirely decorated with formal flowers, reserved in white on a blue ground, attracted much attention and aroused keen bidding, eventually realising £903. This price was exceeded when a set of five panels of French tapestry, depicting shipping scenes, after Teniers, was put up for sale. The set consisted of a panel, 9 ft. by 7 ft., two others 9 ft. by 7 ft. 3 in.,

The Connoisseur

and two others 9 ft. by 5 ft. 6 in., in a perfect state of preservation. The bidding opened at 500 gns., and in a brief space reached 950 gns., at which price the set was knocked down. The next lot, a very fine French tapestry portrait of Louis XVI., 33 in. by 29 in., oval, went to the same purchaser for £252. These tapestries were from the collection of Mr. H. H. Gardiner, and a few other items from his collection realised notable prices.

A pair of large famille-rose vases and covers, and a pair of beakers, went for £252; a pair of ormolu candelabra, 7 ft. 9 in. high, realised £141 15s.; a set of eighteen 17th century oak armchairs, £241 10s., and a suite of carved and gilt wood furniture of Louis XVI. design, consisting of five pieces covered with French tapestry, £136 10s. The total of the day's sale was about £4,500.

Christie's most eventful sale was held on the 24th, which included the Anglesey ewer, described in our silver sales, and many other items of unique importance, the day's sale producing over £11,000.

A fine pair of miniatures of Charles I. and Henrietta Maria by J. Hoskins, the property of the Marquess of Anglesey, fell to a bid of £777; a group of twenty-five military decorations, orders of knighthood, and swords granted to Count Charles Alten for services under the first Napoleon were secured for £880; and £400 was given for a beautiful late 15th century Italian sword of the bastard or hand and a half type, from the Londesborough collection.

A LARGE gathering was present at Messrs. Glendinning's rooms on the 1st, when several musical instruments of exceptional quality, including a genuine violin by Stradivarius, were offered for sale. The event of the day was of course the sale of this Strad, which was formerly the property of a well-known amateur, who purchased it in 1886 for £1,200.

Musical Instruments
Of undoubted authenticity, its condition was by no means perfect, but despite this fact, a purchaser was found who was willing to pay £600 for it. A fine violin by Joseph Guarnerius the Greater was knocked down

for £230; another by Lorenzo Guadagnini made £120; a violin of the grand pattern by Nicolas Amati made £105; and a fine old Italian instrument by Gasparo de Salo, of Brescia, £100.

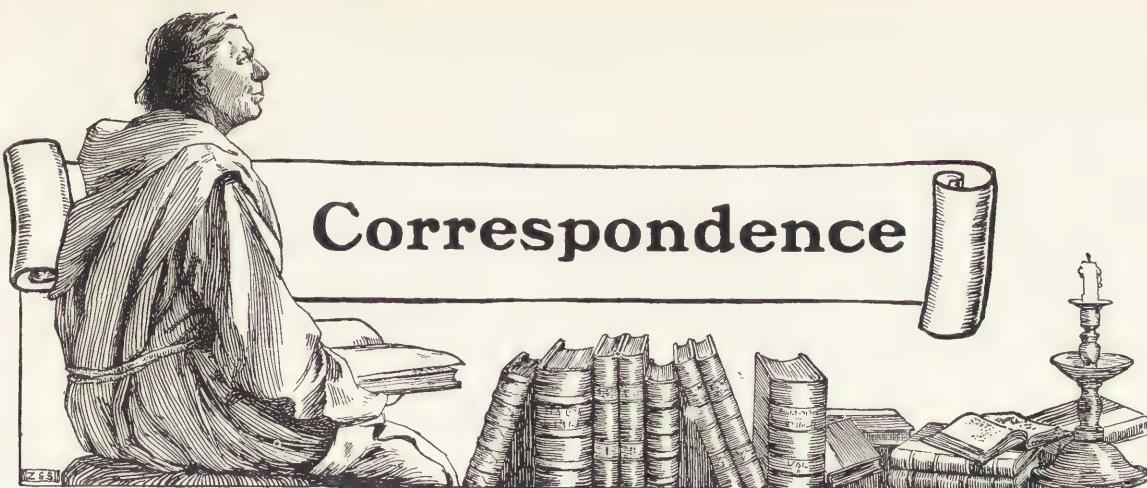
THE event of the month occurred at Christie's on the 24th, when the remarkable crystal and silver-gilt ewer, accidentally discovered amongst a pile of Silver worthless crockery at Beau-Desert, the Marquess of Anglesey's seat, was sold. All silver records were beaten, including the £4,100 given for the Tudor cup at the Dunn Gardner sale.

About 6½ in. high, the unique little piece is formed as a fluted, pear-shaped vase, with cylindrical neck. The silver-gilt mounts comprise circular foot-rims to the lip and cover-straps round the body, handle, and spout, the chasing on these mounts being of the highest quality, and typical of English silversmiths' work of the middle of the 16th century. Bidding started at £50, but did not cease until it was knocked down for the remarkable sum of £4,200, over £1,000 above the highest valuation.

For sixteen apostle spoons over £1,000 was realised at the same rooms on the 15th, the principal example, a Henry VIII. spoon with the figure of St. Thomas, going for £115. An Elizabethan apostle spoon with the figure of the Master made £98, and another with St. Matthew realised £50. A Charles I. Master spoon went for £82, and an early English seal-top spoon with a pear-shaped bowl, London hall-mark, 1530, maker's mark, a tent, fell to a bid of £90.

Several other spoons fetched prices varying between £40 and £60. A unique lot was an old Irish potato ring, pierced and chased by R. Calderwood, of Dublin, circa 1760, which made 160s. an oz.; a Charles II. plain chalice with paten, 1662, maker's mark, "F. W.," with a mullet and two pellets above and below, 150s. per oz.; and 80s. per oz. was paid for a tankard of the same period, dated 1680, maker's mark, "E.G." One other item must be mentioned, a small Commonwealth circular bowl, 3½ in. in diameter, 1654, maker's mark, "S. A." linked. Though only 1 oz. 8 dwt. in weight, it realised no less than £54.





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Owing to the large number of enquiries which we receive, and the limited space at our disposal each month, only matters of general interest can be dealt with here, and it is impossible to guarantee a reply in the ensuing issue to any applicant; but every effort will be made to insert same promptly, and in every case strict order of priority will be observed.

In order to facilitate reference, the answers will in future be prefixed by a number, and not the initials of the queror as hitherto. A note of advice will be duly forwarded to each correspondent a few days prior to the publication of the issue containing the reply to his or her enquiry.

We would point out, however, that the identification or appraisement of a specific object of art cannot be conducted with any degree of accuracy from a mere written description, or even a photograph. In such a case it is advisable to send the object for expert examination, for which a small fee, varying according to circumstances, will be charged. When this is desired, full particulars should first be sent us, and all arrangements made before the article is forwarded.

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ANSWERS TO CORRESPONDENTS

Sculptor

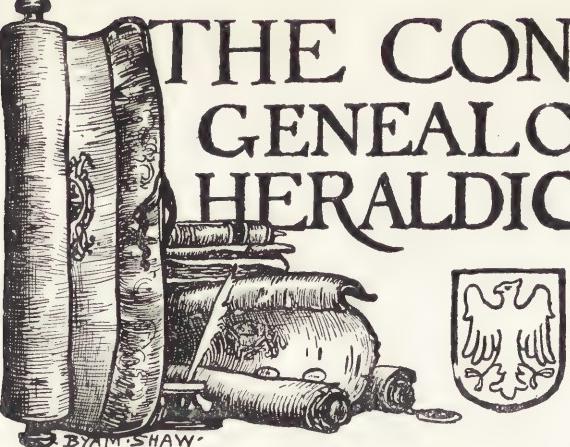
John Lawlor.—3,998 (Scarborough).—Apropos of our note in the January issue regarding a plaster bust of the Saviour in your possession, a correspondent sends us the following communication:—"May I, as a very old friend of John Lawlor's, tell you that the 'Albert Memorial' in Hyde Park stands as a monument also to his name, as he was one of the eight sculptors of *note* chosen by Queen Victoria to sculpture the eight plaques at the corners of the Memorial, and she chose only the sculptors who *did work* for both herself and Prince Albert when *he* was living. Lawlor was a constant exhibitor at the Royal Academy and exhibited as late as 1871 to my knowledge, and I know that the Princess Louise, now Duchess of Argyle (herself a sculptor), also paid a special visit to his studio in Stanhope Street, Regent's Park, about 1877 or 1878. Every artistic coterie of that time knew John Lawlor well, as he was always and everywhere a welcome guest, whose fine baritone voice, witty anecdotes, and genial Irish manner made any party go well; perhaps if it had not been so, he would have been better off in his old age than he was, but, like many able artists, he was only inclined to work when the artistic fit was on him or when necessity compelled him, and not with the mechanical regularity which alone will make an artist prosperous in his old age. I have now before me, as I write, a beautiful marble bust of 'Hermoine,' which I bought from him years ago, and the plaster cast of 'our Saviour' which is mentioned is taken from the head of a cousin of mine, one of Lawlor's greatest friends, who, at Lawlor's pressing request, sat for him for it, he being a very handsome man, with a fine classical face. I may mention that the statue of Daniel O'Connell, in New York, was done by Lawlor's nephew, Mr. Eugene O'Kelly, who, together with his brother, Mr. James O'Kelly, the present Home Rule Member of Parliament, formerly correspondent and art critic for the *New York Herald*, whose rescue from being shot as a spy in Cuba some thirty-five years ago caused such a sensation both here and in America, when the British and American Consuls, when he was brought out to be shot, wrapped their national flags around him and dared the Cubans to shoot him (he was then the *Herald's* war correspondent), both got their artistic training in their uncle's, Mr. John Lawlor's, studio. It is with great pleasure that I pay this tribute to my old friend."

Statuary

Marble.—4,820 (Fulham).—The statuette of "Hercules" is a very fine work in genuine old marble, and we consider the value of same, with pedestal, to be about 25 guineas.

Water-Colour Drawings

H. H. Harding.—4,240 (Sutton).—Your portrait of the actor Kean, in the character of Richard III., signed "H. H. Harding," and dated 1820, might find an interest in dramatic circles, but we do not think a work of this kind would have much value in the eyes of an ordinary collector. We cannot find any record of the artist, but perhaps you have mis-read the initials, as there was a painter, James Duffield Harding, who exhibited at the Water Colour Society about that time.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

77 (London).—Lodge in his *Portraits of Illustrious Persons* is certainly wrong in describing Charlotte, Countess of Derby, as the third daughter of the Duke of Thouars. This could not be the case, for Claude de la Tremouille, Duke of Thouars, had but two daughters—Elizabeth, who died young, and Charlotte, the Countess of Derby. Lodge is no less clearly in error when he styles her father Prince of *Palmont*, unless it be merely a typographical blunder, for there is no place of that name in France, and, consequently, there would be no such title. The best French writers give the name as *Talmond*, although some English biographers of the period, in their usual loose style of orthography, write it *Talmont*. So scanty are the records of this Countess of Derby's life that the date of her marriage with James, Lord Strange, son and heir-apparent of William, sixth Earl of Derby, cannot be fixed with exactness. All that can be said with certainty is, that it must have taken place in or before 1626, since we find frequent mention of her about that period in Bassompierre, who, in his usual mode of blundering with English names and titles, transforms Lady Strange into Madame d'Estranges. She was naturalized in the same year, as we learn from Rymer, who had preserved her letters of naturalization, bearing date September, 1626. The same obscurity hangs over the time of her birth, to which we can only make an approximation from other circumstances. Her father died in 1604, at the age of 38, and as the Countess herself died in 1663, she must have been at least 60, and probably more, at the time of her decease. This would be placing her birth somewhere about 1600, which in all likelihood is not far from the

truth, although it cannot pretend absolute correctness. Her husband, James, Baron Strange, and afterwards seventh Earl of Derby, was summoned to Parliament in 1627, as Baron Strange, under an impression that such a barony belonged to his father. That, however, not being the case, the summons amounted to the creation of a new peerage, which eventually devolved upon the Ducal House of Atholl. Charlotte, Countess of Derby, will be best remembered for her famous defence of Latham House in 1644, when it was besieged by 2,000 Parliamentarians, and also for her energetic protection of the Isle of Man in 1651.

83 (Canterbury).—Gentlemen of every class were held eligible to the Order of the Garter in former days, but no Commoner received it after the death of James I. until Charles II., when returning from exile in Montague's flag-ship, bestowed a ribbon on the converted Admiral of the Republic. This, however, was rather a particular occasion, and the new K.G. became also Earl of Sandwich immediately on the King's landing. The next person, whose ordinary style and title ever marked him as a Knight of the Garter, was Sir Robert Walpole.

89 (Plymouth).—Georgiana, Duchess of Devonshire, was the eldest daughter of John, Earl Spencer, and was born June 9th, 1757. She was a great ally of Fox, and is supposed to have been largely instrumental in securing his return to Parliament for Westminster, at his famous contest with Sir Cecil Wray in 1784. The Duchess died in March, 1806, leaving behind her a literary reputation of no ordinary kind, whether considered as a contributor to the *belles lettres* of her day, or as a patron of their devotees.

98 (London).—The baronetcy to which you refer was created in 1642, and on the death of the third baronet, in 1712, became extinct. In 1810, however, the baronetcy was assumed by a person who at first alleged himself to be descended from a younger son of the first baronet, whose Christian name he stated to be John. The name of this younger son he subsequently altered to Matthew, and a statement was added that this Matthew, whose very existence is questionable, succeeded to the title in 1712. It seems extremely doubtful that Matthew or any of the persons mentioned as his successors were ever known as baronets until the assumption of 1810.

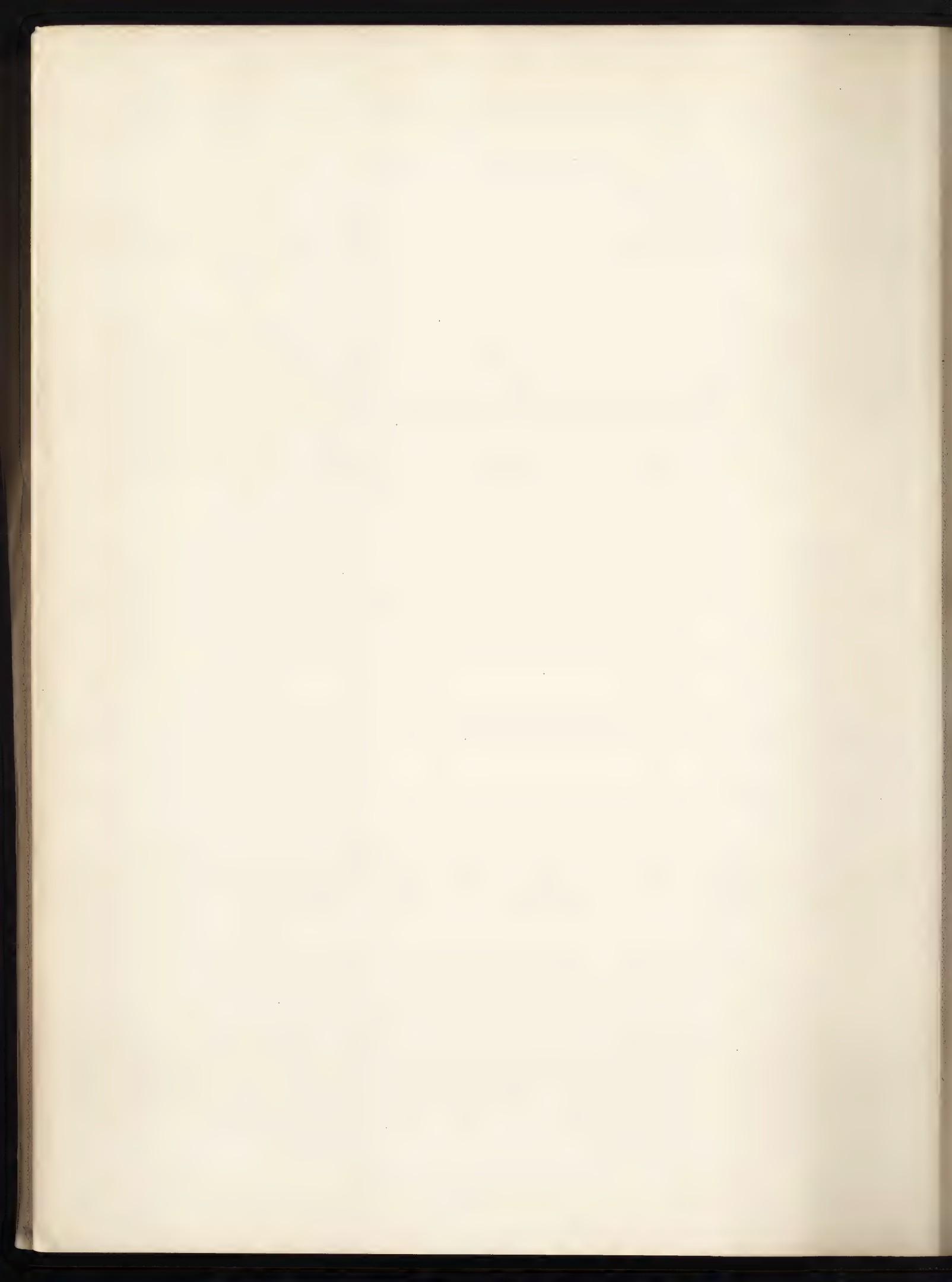
101 (New York).—The grant of Arms to John Shakespeare, the poet's father, was made in the year 1596. The following is an extract from the grant:—

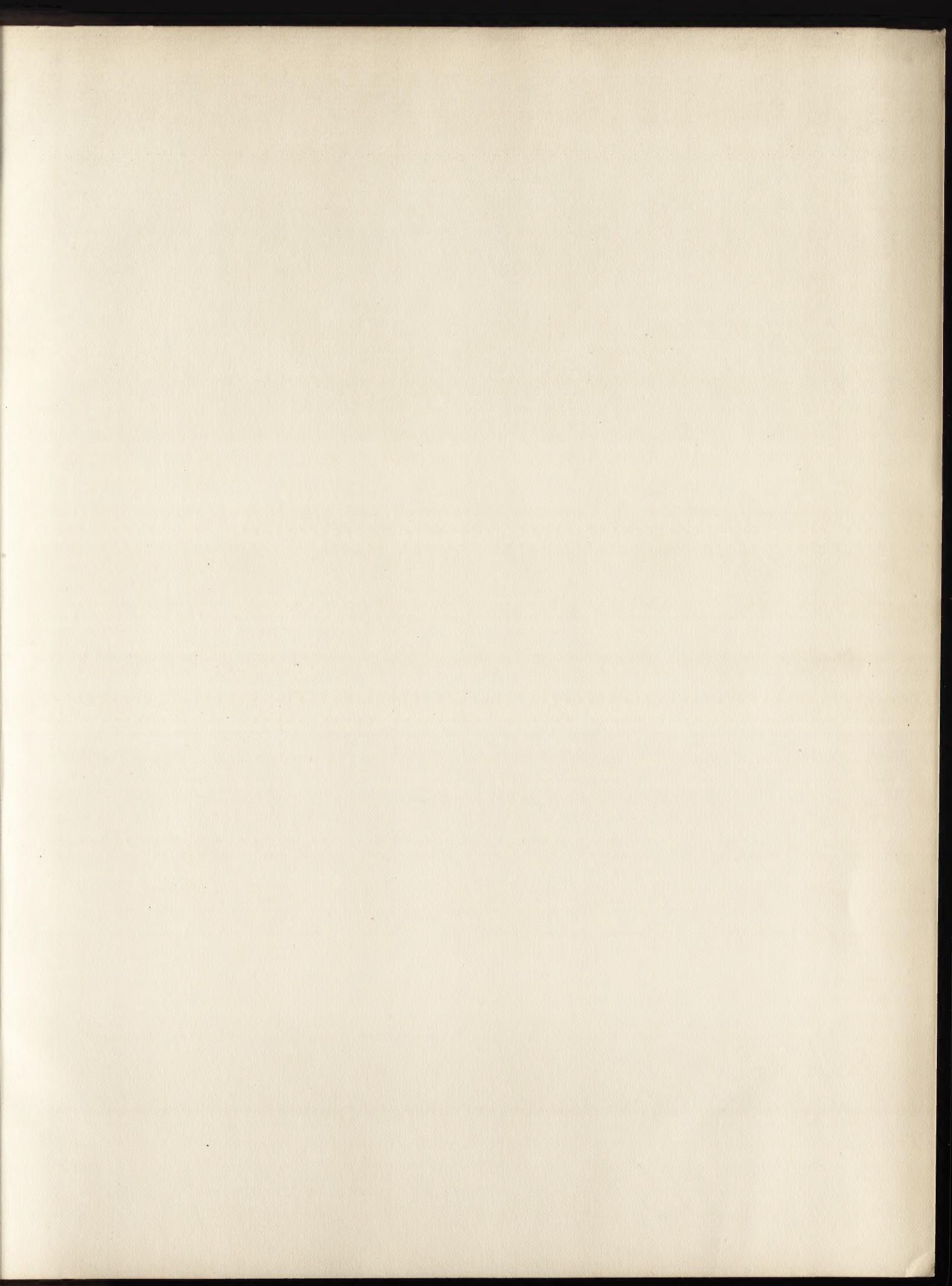
"Wherefore being solicited and by credible report informed that John Shakespeare of Stratford upon Avon on the counte of Warwik, whose parentes and late antecessors were for theyre faithfull and valeant service advaunced and rewarded by the most prudent prince King Henry the Seventh of famous memorie, sythence which tyme they have contynewed at those partes, being of good reputation and credit; and that the said John hathe maryed Mary, daughter and one of the heys of Robert Arden, of Wilmcote, in the said counte, esquire. In consideration whereof, and for the encouragement of his posterite, to whom such Blazon or Atchevement by the auncyent custome of the laws of armes maie descend, I the said Garter King of Armes have assigned, graunted and by these presentes confirmed this shield or cote of arms, viz.: Gould, on a bend sables a speare of the first, steeled argent; and for his crest or cognizance a falcon, his wings displayed, argent, standing on a wrethe of his coullors, supporting a speare gould, steeled as aforesaid, sett upon a helmett with mantelles and tasselles as hath ben accustomed and dothe more playnely appeare depicted on this margent."

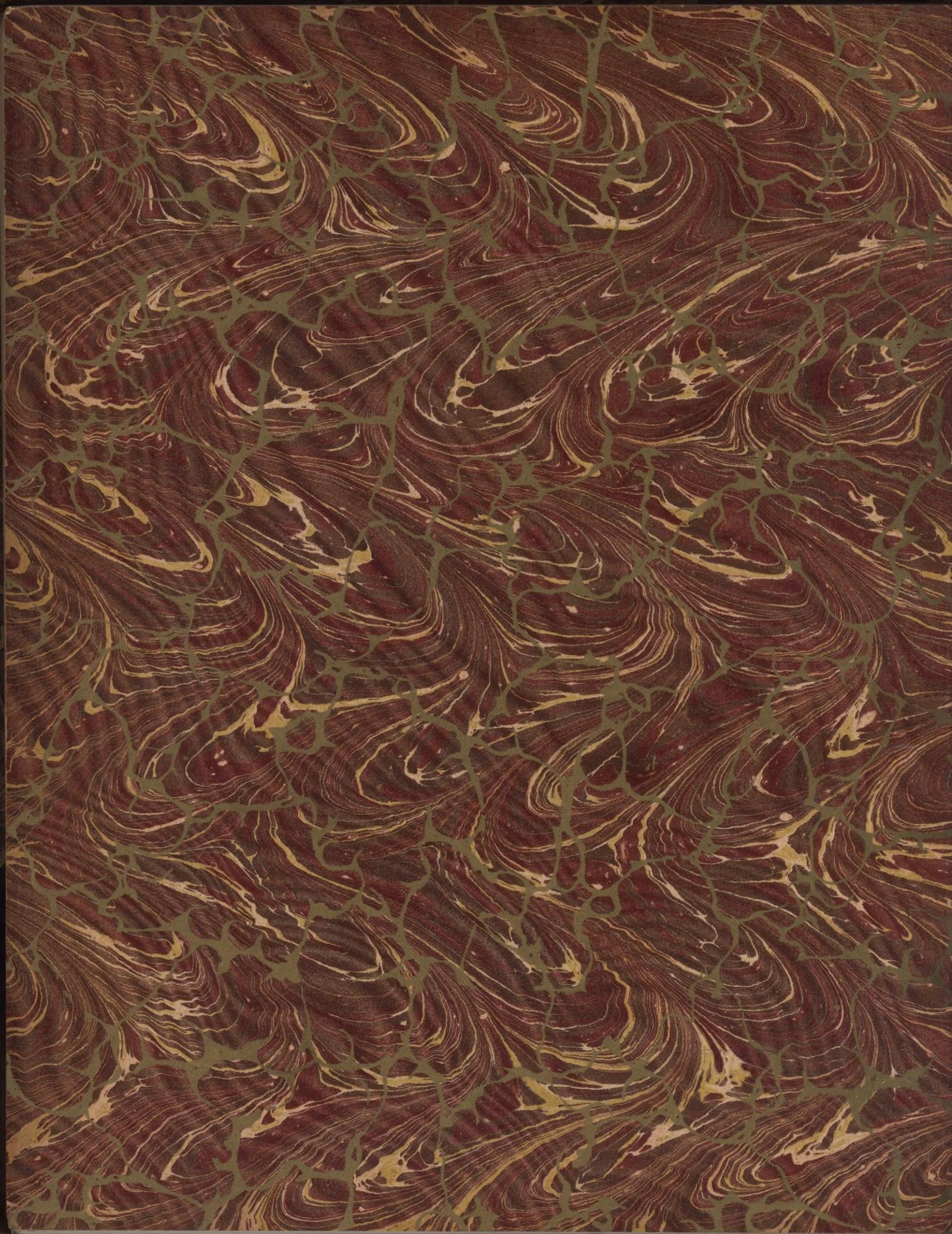


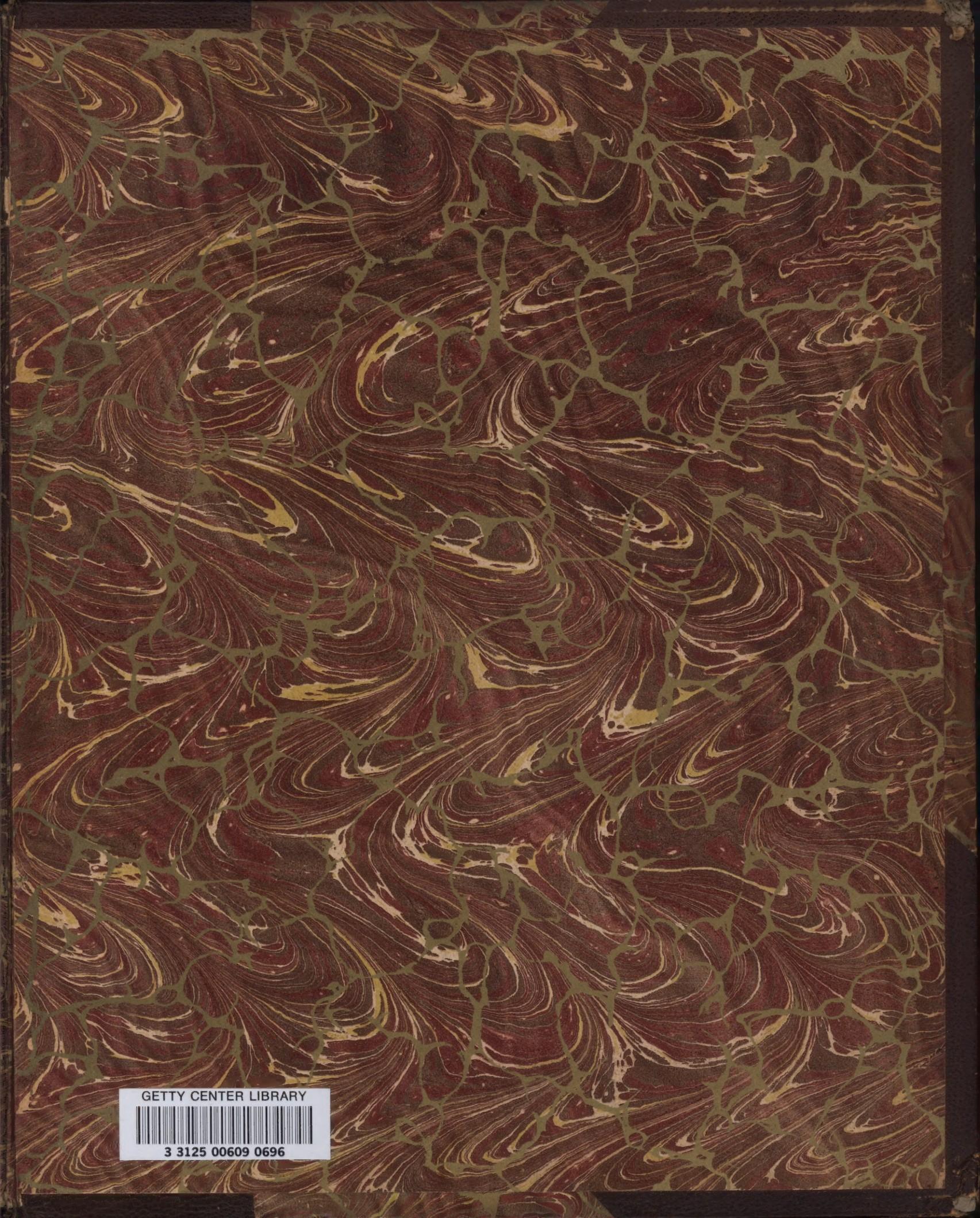












The background of the image is a marbled paper pattern, characterized by intricate, organic designs of dark red, brown, and goldish-yellow colors, resembling stone or water patterns.

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